Gladstone, F. E.

A Treatise on Strict Counterpoint

From the Bequest of
JOSEPH NICKERSON ASHTON

NOVELLO'S
MUSIC PRIMERS AND EDUCATIONAL SERIES.

A TREATISE ON

STRICT COUNTERPOINT

BY

FRANCIS EDWARD GLADSTONE
MUS. DOC. CANTAB.

PART II.

COUNTERPOINT IN FOUR AND MORE PARTS.

PRICE ONE SHILLING AND SIXPENCE.
In Paper Boards, 2s. 0d.

Boston University
College of Music
Library June 1948
627

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MADE IN ENGLAND

LONDON:
NOVELLO AND COMPANY, LIMITED.
PRINTERS.

M1
55
F05
pt. 2

CONTENTS.

CHAPTER I.

PAGE

THE FIRST SPECIES OF STRICT COUNTERPOINT IN FOUR PARTS 1

CHAPTER II.

THE SECOND AND THIRD SPECIES OF STRICT COUNTERPOINT IN FOUR PARTS 9

CHAPTER III.

THE FOURTH AND FIFTH SPECIES OF STRICT COUNTERPOINT IN FOUR PARTS 17

CHAPTER IV.

THE COMBINATION OF THE VARIOUS SPECIES OF STRICT COUNTERPOINT IN FOUR PARTS 25

CHAPTER V.

THREE VOICES IN FLORID COUNTERPOINT 30

CHAPTER VI.

FIVE-PART COUNTERPOINT 33

CHAPTER VII.

SIX-PART COUNTERPOINT 39

CHAPTER VIII.

COUNTERPOINT IN SEVEN AND EIGHT PARTS 41

CHAPTER IX.

COUNTERPOINT FOR TWO CHOIRS 45

APPENDIX.

CONTAINING AN EIGHT-PART STUDY IN THE FORM OF A FUGUE FOR TWO CHOIRS 50

MADE IN ENGLAND

Digitized by the Internet Archive
in 2010 with funding from
Boston Library Consortium Member Libraries

http://www.archive.org/details/treatiseonstrict02glad

A TREATISE

ON

STRICT COUNTERPOINT.

CHAPTER I.

The First Species of Strict Counterpoint in Four Parts.

It has been already explained* that the Chords, which form the harmonic basis of studies written in the Strict Style, are Consonant Triads and Chords of the Sixth.

Each of these contains three sounds and no more. It therefore follows that a Fourth Part can merely be employed in strengthening one of those sounds.

The only degree of a Diatonic Scale which may not be sung by Two Voices at the same moment is the Leading Note. With this reservation, any Note contained in a Triad may be doubled.

Preference should be given to the Octave above the Bass.

When, however, considerations of Part-writing make the doubling of the Bass either impossible or inexpedient, attention should be directed to the Third above the Bass.

The doubled Fifth is rarely desirable in the First Species of Counterpoint.

Similarly, any Note contained in a Chord of the Sixth (again excepting the Leading Note) may be doubled; but, generally speaking, either the Third or the Sixth should be doubled rather than the Bass, unless either the Supertonic or the Subdominant of the Scale appears in that Part, when the Octave above the Bass may often be used with advantage.

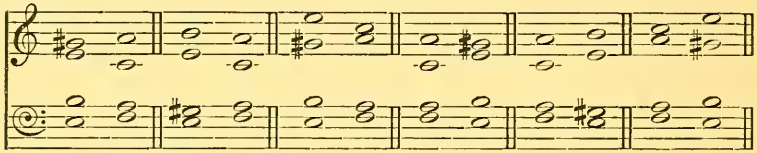
It may be well to give emphasis to the foregoing statement that, in writing a Triad in Four Parts, the Third above the Bass should be doubled more frequently than the Fifth; because some modern writers on Harmony have made assertions to the opposite effect; and, if this notion of theirs were well founded, it would bring the rules of Diatonic Harmony into direct and absurd conflict with those of Counterpoint.

---

* Part I, Chapter IX.

The fact that the interval of a Third not only *may* but not infrequently *must* be doubled is indisputable.

A considerable variety of instances might be given if modern Harmonies were employed. These, however, would be out of place here. But the following progressions might occur in a piece of Strict Counterpoint in the key of A minor; and in none of them is there any possibility of introducing, without a breach of rule, either the Octave or the doubled Fifth when the Triad upon the Submediant is written:—



Every Triad or Chord of the Sixth should be written in its complete form whenever this is possible; and, when no other way presents itself, a judicious crossing of the Parts will generally produce the desired result.

Nevertheless, an incomplete Chord is often necessary in the Last Bar; and difficulties may occasionally arise elsewhere.

In such cases two of the sounds may be doubled or one of them may be trebled; but, whatever is omitted, the interval of the Third should always be present.

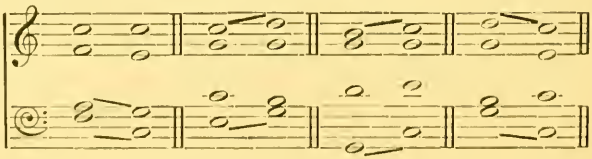
Consecutive Fifths and Octaves.

Watchful care will now be necessary in order to guard against the intrusion of Consecutive Fifths and Octaves. In regard to these no relaxation of the rules can be permitted; although, in other respects, some liberty may be granted.

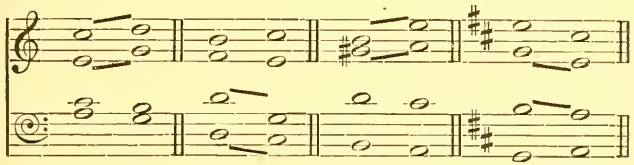
Hidden Fifths and Octaves.

It is conceded by the best authorities, who have written upon Counterpoint, that the rules gradually become less stringent as the number of Parts increases. Thus, the addition of a Fourth Part to the Harmony is held to justify a certain amount of freedom in respect of Hidden Fifths and Octaves.

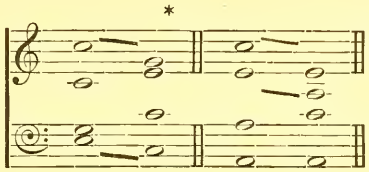
Both of these may be permitted (in perplexing situations, even between the Extreme Parts) when the *Higher* of the Two Voices implicated moves conjunctly, *e.g.*:—



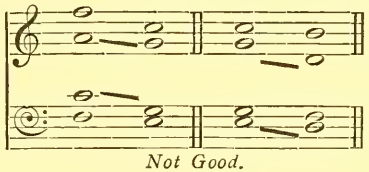
Even further liberty may be allowed in regard to Hidden Fifths when one of the Inner Voices is concerned, or when neither of the Extreme Parts is in question. Under such circumstances it is sufficient if *either* Voice moves conjunctly, *e.g.*:—



Again, Hidden Fifths cannot justly be condemned if Two Parts proceed in Disjunct and Similar Motion *without change of Harmony*, provided that there is Contrary Motion elsewhere, thus:—

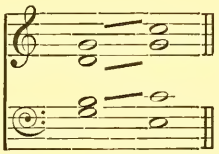


But the Four Voices must not all proceed together in Similar Motion, *e.g.*:—



Not Good.

And yet again, it is always bad to write Hidden Fifths and Hidden Octaves simultaneously, *e.g.*:—



Bad.

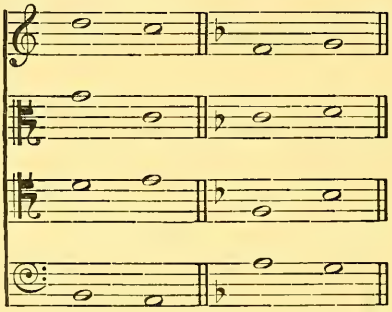
---

* Here it should be explained that, when Two successive Chords are formed by combining the *same three sounds*, they are practically the *same Harmony* although one may be a Common Chord and the other a Chord of the Sixth.

Supplementary Remarks upon Consecutive Fifths and Octaves.

It was recently said that no infraction of the rules forbidding Consecutive Fifths and Octaves could at present be permitted. But it may be consoling to a scrupulous mind to be reassured with regard to certain deceptive appearances of Octaves or Fifths which sometimes arise where an exercise in Counterpoint is taken to the key-board of a Pianoforte.

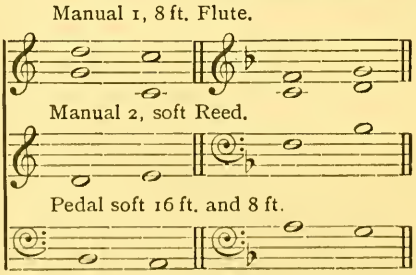
Let the following passages be examined :—



If these successive Harmonies are played upon a Pianoforte, the effect of Consecutive Octaves in one case and, in the other, of both Consecutive Fifths and Octaves, is apparent. Nevertheless, if the true progressions were *sung*, the distinctive qualities of tone of Alto, Tenor, and Bass Voices would make themselves felt, and a very different result would ensue.

The fact is that the Pianoforte is a most untrustworthy guide to those who desire to realize both the beauties and the blemishes of Vocal Part-writing. The lack of sustaining power, in the instrument referred to, hides many defects from the listener, and the even quality of its tone causes false impressions to be received when Parts cross one another.

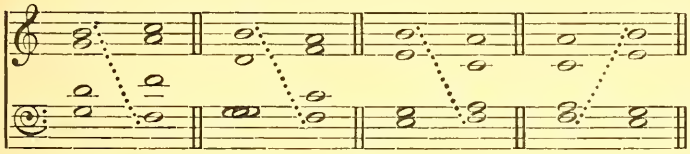
Some idea of Vocal effects may, however, be derived from an Organ of Two Manuals and Pedal. For instance, the foregoing passages might be submitted to the following test :—



Such an experiment ought to be convincing.

The False Relation of the Tritone.

The more glaring instances of False Relation must still be avoided; but the False Relation of the Tritone is offensive only in such instances as the following, in all of which the Leading Note is in the Highest Part and the Subdominant is in the Bass:—



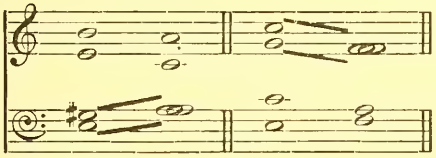
Not good. . . . . . .

The Unison.

In the First and Last Bars any Two Voices may sing in Unison; but elsewhere this will be pardonable only when some special difficulty is made manifest.

In such a case, if the employment of the Unison becomes the less serious of two faults, it may be tolerated.

Let it be remembered, however, that Similar Motion to the Unison is never good, *e.g.*:—



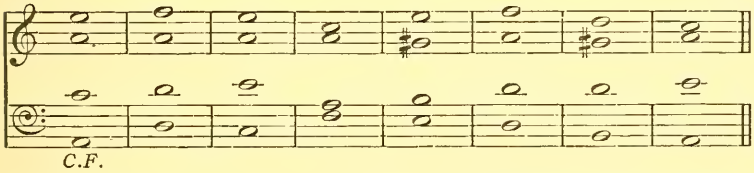
Not good.

Monotony.

It is possible to observe all the rules of Strict Counterpoint, and yet to produce an unsatisfactory result.

Attention should still be given to the movement of every Part, and each should have, so far as may be possible, a fair share of activity.

Let the subjoined exercise be carefully scrutinized:—



C.F.

The Harmonies are good; there are no forbidden Progressions; but the Alto Part contains only two sounds, A, and G sharp. The Part-writing is therefore imperfect.

Observance of the following rule will generally enable the student to avoid monotony:—

No Part should contain the same sound in more than Two successive Bars.

Cadences.

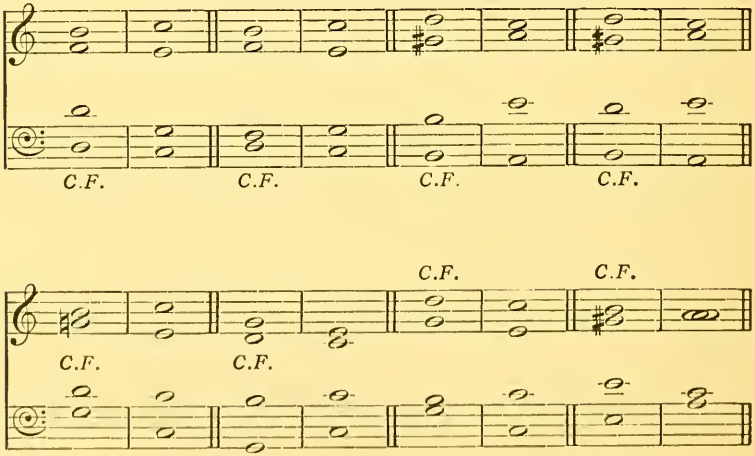
In treating of Cadences in Three Parts it was said* that any one of the Voices might proceed from the Leading Note to the Tonic.

This statement does not apply with equal truth to Four-Part work.

The Leading Note is essential to the proper formation of that which is known as the Perfect (or Authentic) Cadence; but, when all the voices are written in the First Species of Counterpoint, it should not appear in the Lowest of Four Parts.

The Bass of the Penultimate Chord should now be either the Supertonic or the Dominant of the Scale; the former when the *Canto Fermo* itself is in the Bass, the latter if it is placed elsewhere.

The following illustrations show some of the possible Cadences:—

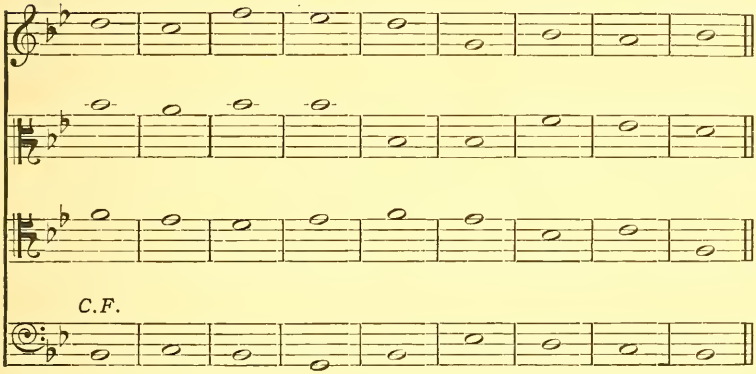


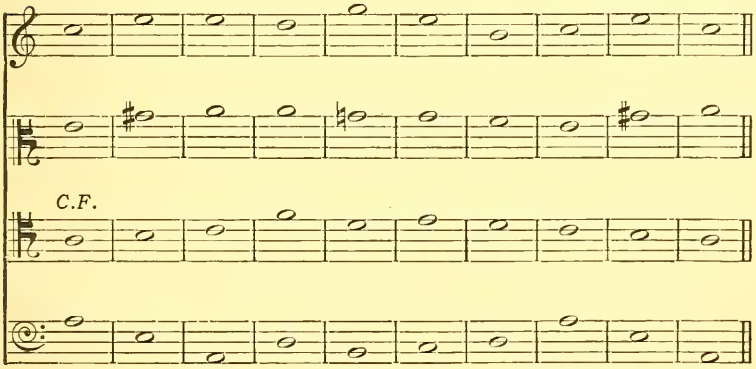
* Part I, Chapter X.

The student should now write exercises in the First Species of Counterpoint in Four Parts.

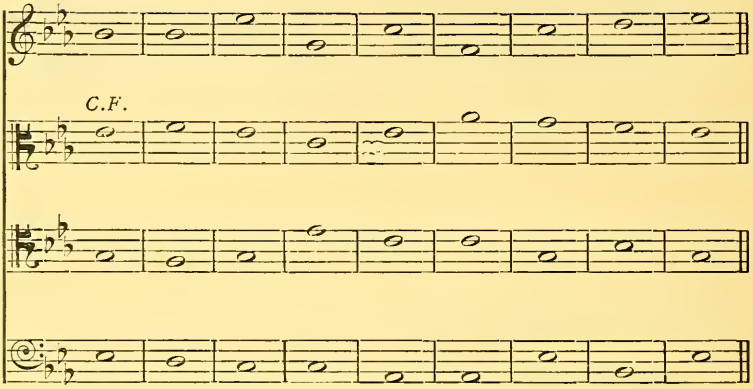
In doing so he may use any of the *Canti Fermi* provided in Part I of this work ; or he may compose his own. He should be careful, however, to place the *Canto Fermo* in each Part in turn, following the instructions already given.*

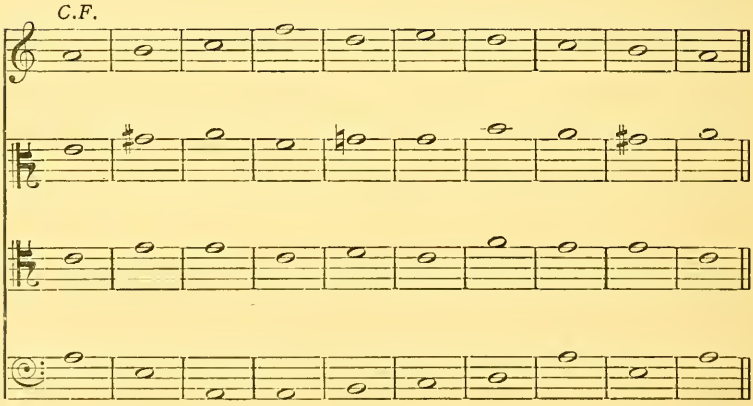
EXAMPLES.





* Part I, page 85.


C.F.


C.F.

CHAPTER II.

The Second and Third Species of Strict Counterpoint in Four Parts.

Following a course similar to that pursued in studying Three-Part work,* the next steps will be to add to a given *Canto Fermo* (*a*) Counterpoint in the Second Species, and (*b*) Counterpoint in the Third Species in One Part, accompanied by Two other Parts in the First Species.

In these Orders the Unison and the doubled Fifth may be freely employed anywhere but upon the strong Beat; indeed, a flowing progression may justify their occasional appearance even where the accent lies.

In other respects the rules already given will still operate; and particular attention should be directed to two important matters.

The first relates to Consecutive Fifths and Octaves; the second to Hidden Fifths and Octaves.

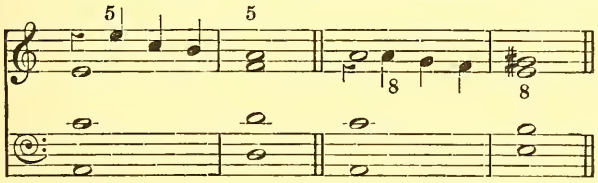
Consecutive Fifths and Octaves.

Some authors have written tolerantly about Consecutive Fifths in Contrary Motion when Four Parts are heard together.

The student is, nevertheless, urged not to introduce such freedom into his work until at least Six Parts are contained in his Score. In truth, it is not too much to require that neither Consecutive Fifths nor Octaves, even by Contrary Motion, should appear in fewer than Seven or Eight Parts.

Those who desire to gain a complete mastery over the intricacies of Part-writing should obey the rules which have been in force hitherto.†

Even such beginnings as the following cannot be approved:—



The severity of this teaching is not unreasonable; because, although the first Crotchet in each illustration does not make its appearance upon either of the Beats, its position in the Melodic Figure gives it prominence.

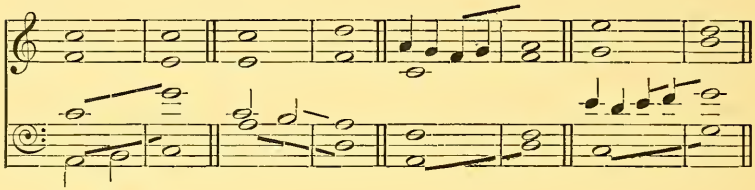
---

* Part I, Chapter XI.

† Part I, pages 18, 35, and 36.

Hidden Fifths and Octaves.

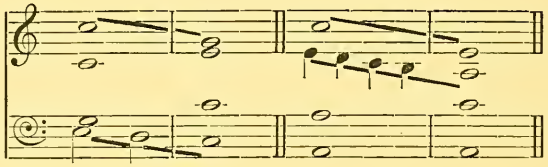
In writing Passing Notes, Similar Motion to an Octave or to a Fifth cannot be allowed, at all events when there is a change of Harmony, *e.g.*:—



None good.

The reason in each instance is that, if the Passing Note were struck out, both of the Voices concerned would proceed by Disjunct Movement; and this would be an infringement of rule.

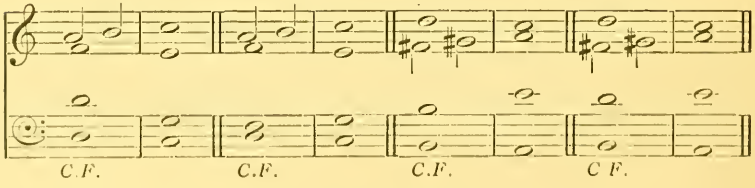
If, however, a given combination of three sounds is repeated in a new form, the same liberty as that granted in the preceding chapter may again be claimed, *e.g.*:—



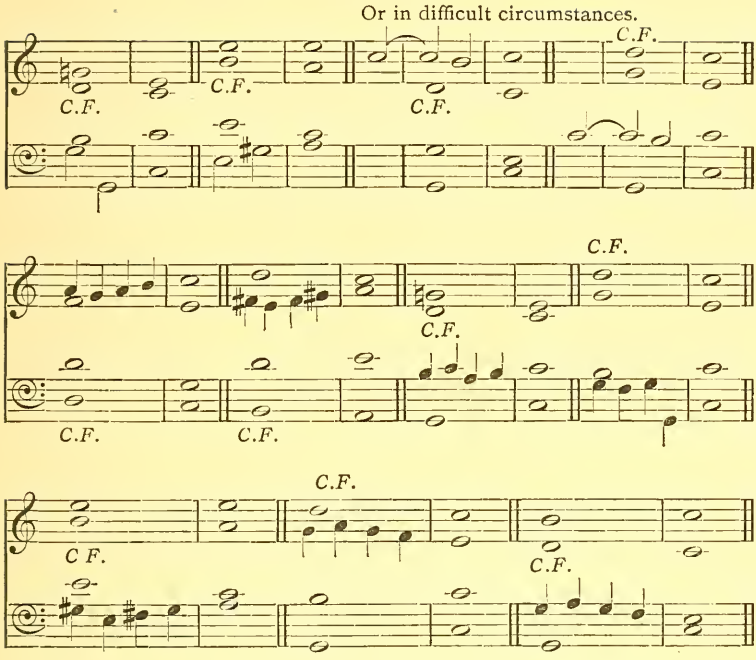
Cadences.

Four-Part Cadences in the Second and Third Orders of Counterpoint may be formed by a modification of one or another of those prescribed for similar work in Three Parts.*

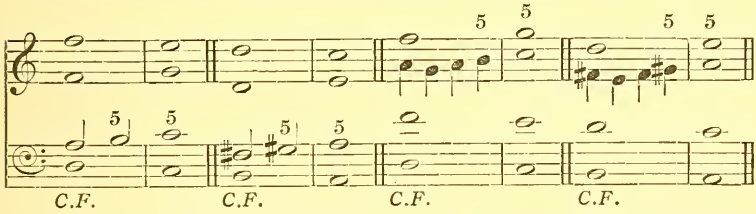
Here are some illustrations:—



* Part I, Chapter XI



But such errors as those here exhibited must be avoided:—



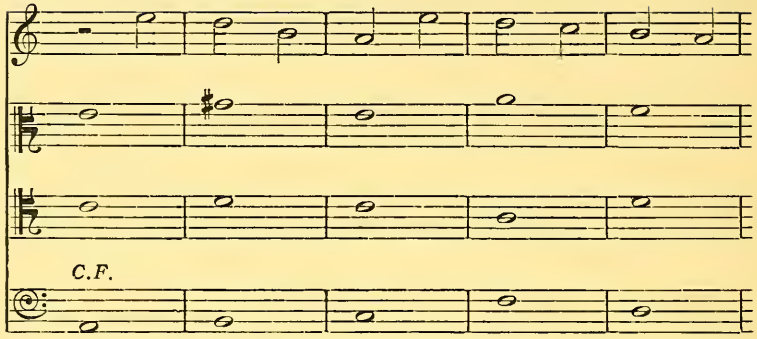
In writing exercises in the different Orders of Counterpoint, the student must always remember to seek for varied experience by placing not only the *Canto Fermo*, but also the special Counterpoint in every Voice in its turn.

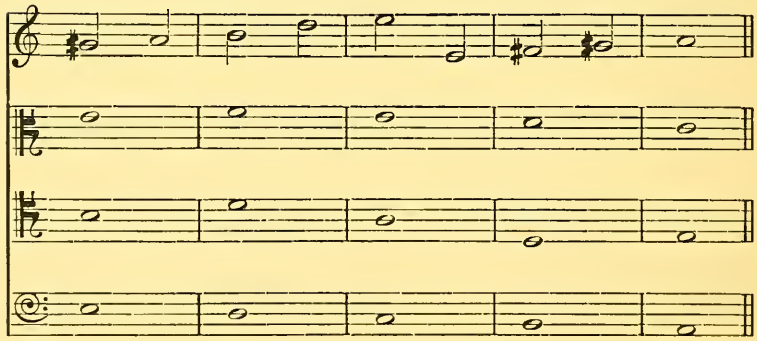
In the subjoined examples it should be noticed that the *Canto Fermo* is placed (*a*) in the Bass, (*b*) in the Tenor, (*c*) in the Alto, and (*d*) in the Treble; also that the Second and Third Species appear in reversed order, thus:—

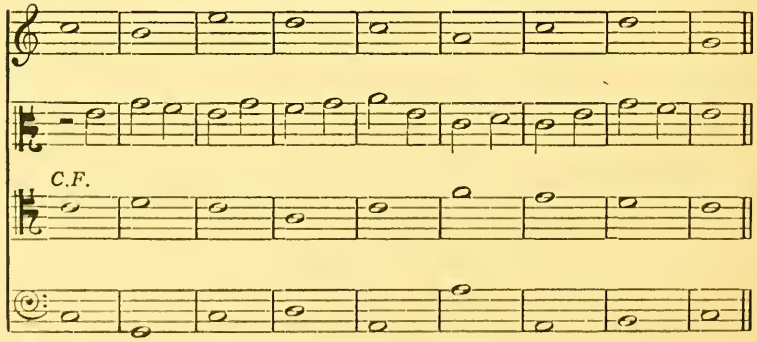
(*a*) in the Treble, (*b*) in the Alto, (*c*) in the Tenor, and (*d*) in the Bass.

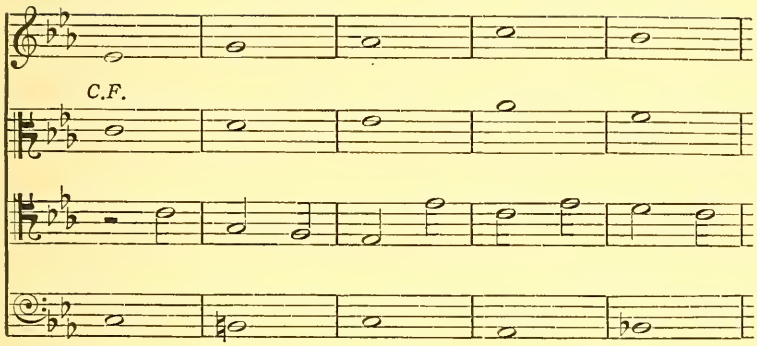
This method may be adopted with advantage.

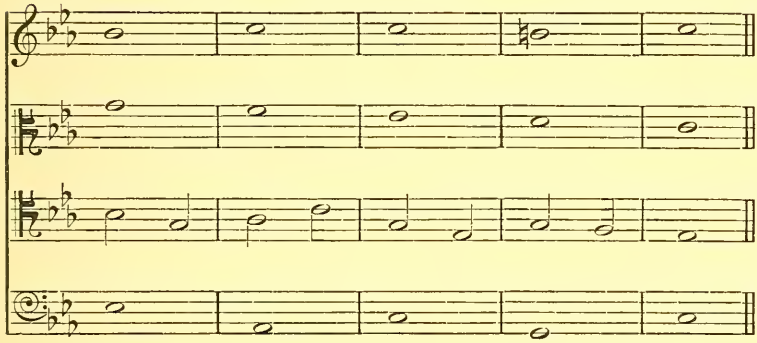
Examples.

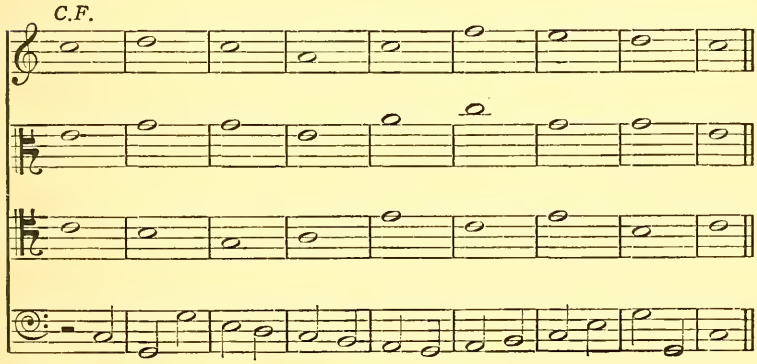


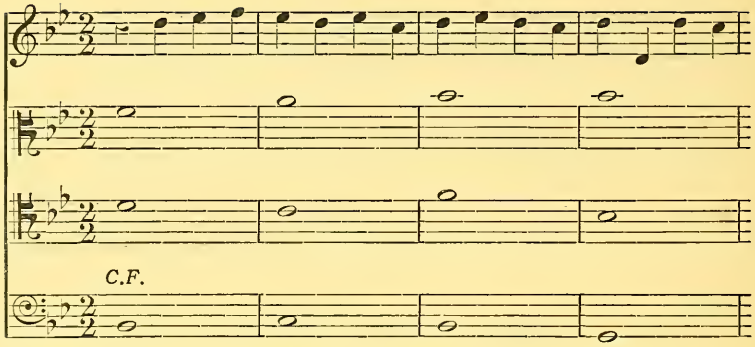


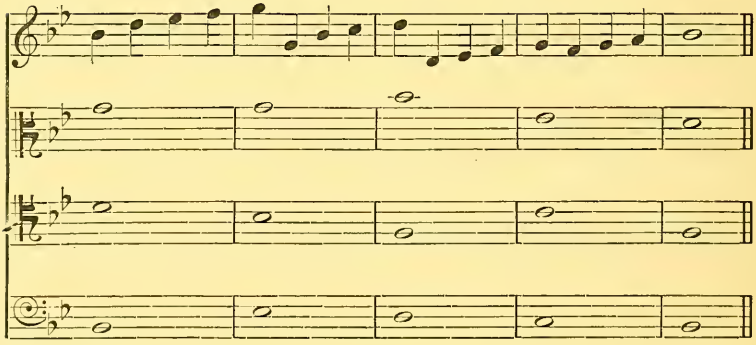


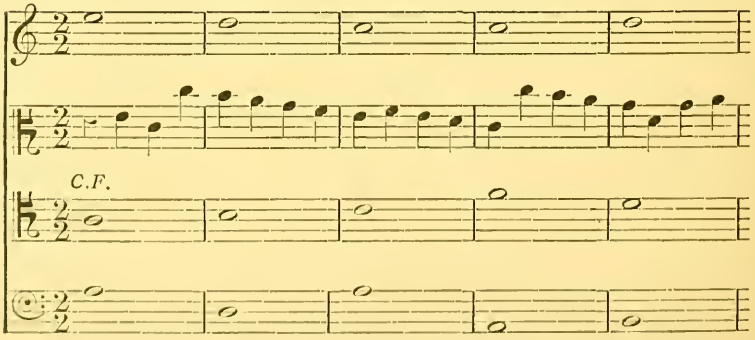

C.F.

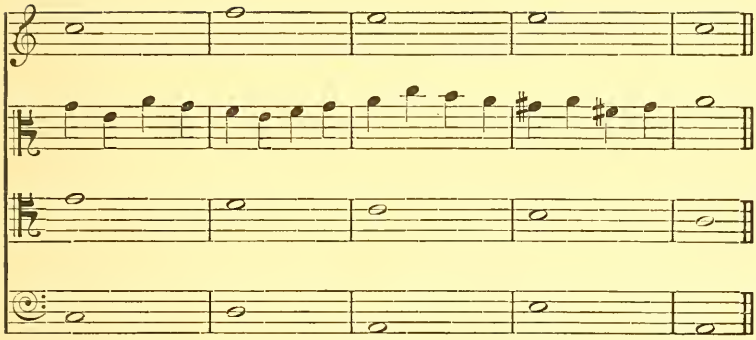


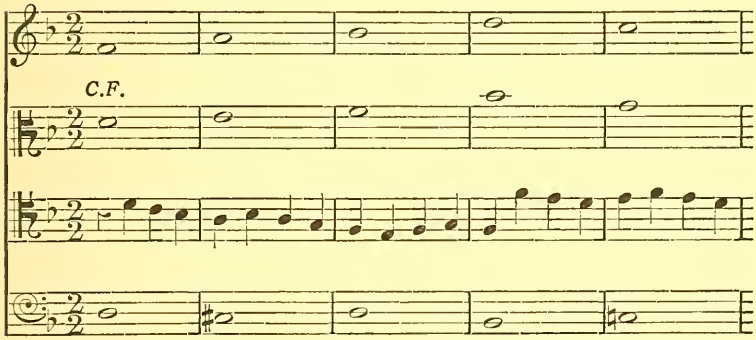

C.F.

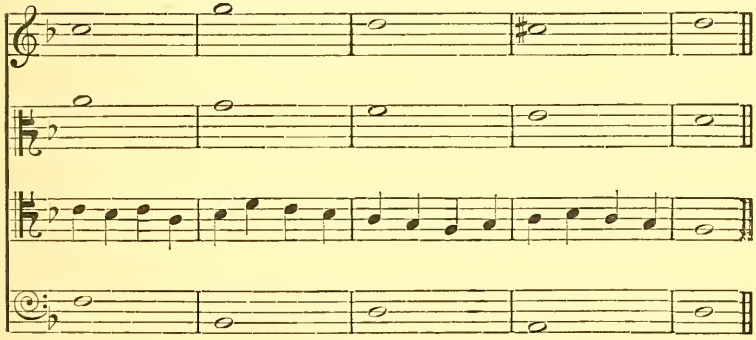

C.F.

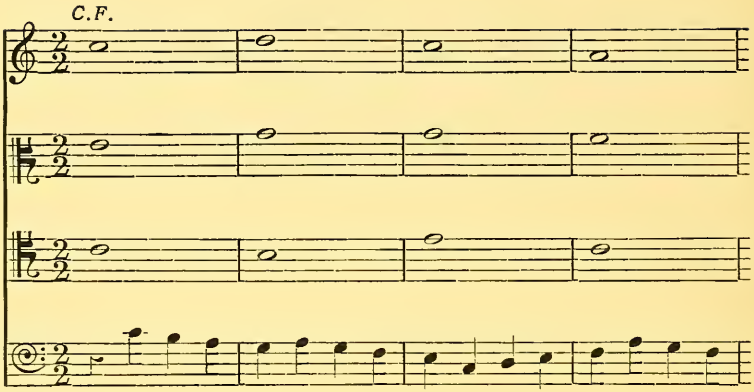


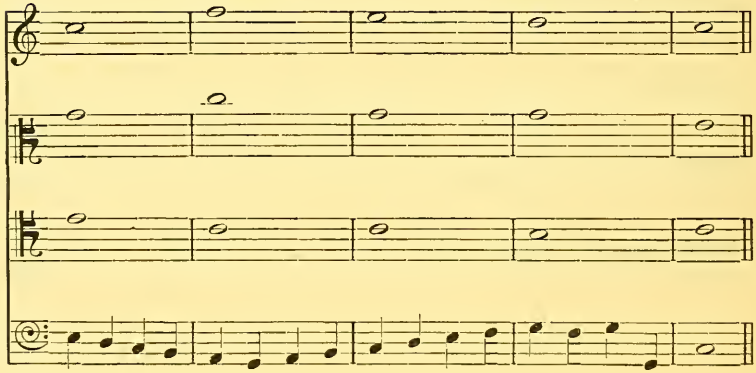

C.F.




C.F.




C.F.



CHAPTER III.

The Fourth and Fifth Species of Strict Counterpoint in Four Parts.

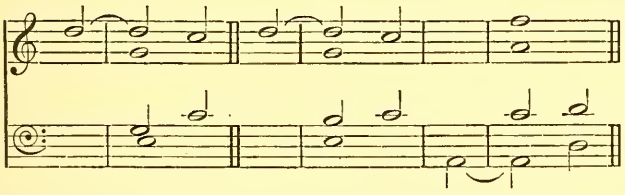
The somewhat difficult task of writing Syncopations in One Part against Three other Parts in Semibreves comes next in order.

Each Bar should contain complete Harmony. This will usually appear upon the Second Beat, but it will be sufficient if it is to be found upon either of the Beats.

Even in the First and Last Bars entire Harmony is sometimes possible.

The doubling of the Fifth in a Triad will now be more common; and there need be little scruple in occasionally allowing Two Voices to meet in Unison, even upon the First Beat in a Bar.

It is still forbidden to sound a Discord formed by Suspension together with the Octave above or below the Note of Resolution*; and, in order to guard against any breach of this or some other rule, it is even permitted to introduce a Bar of the Second Species into One of the Two Parts which are elsewhere occupied by the First Species; thus:—



The second of these illustrations contains a Fifth together with a Seventh; but as this Fifth is consonant with every Part, and, as it is removed when the Discord is resolved, the effect is excellent.

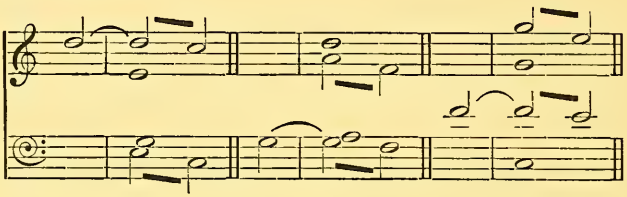
This permission to introduce Two Minims where One Semibreve would usually be found must, however, not be abused; and special care should be exercised in order to avoid any

---

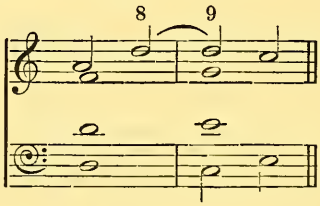
* See Examples on page 99, Part I.

infringement of two rules which have not hitherto been required, but which now need enunciation. These rules may be formulated thus:—

(1) It is forbidden to proceed by Similar Motion to the Octave above or below that Note upon which a Prepared Discord is resolved, *e.g.*:—



(2) It is forbidden under any circumstances to prepare the Discord of the Ninth by an Octave, *e.g.*:—



In this last illustration the Ninth does not actually resolve upon an Octave; and yet the critical listener will surely regard the progression of the Bass as a mere prevarication.

These rules must be remembered, because they admit of no exception even in Seven and Eight Parts.

The Suspensions employed in Three-Part Counterpoint* are all available in Four Parts. Here is a complete list:—

The Perfect Fourth above the Bass. This should be accompanied by a Perfect Fifth and an Octave; although, in difficult circumstances, the Unison may take the place of the latter:

The Seventh above the Bass. This should ordinarily be accompanied by a doubled Third, or by a Third and an Octave:

The Ninth above the Bass. This should be accompanied either by a Third and a Fifth, or by a Third and a Sixth:

The Second (or Ninth) below the *Canto Fermo*. This should be accompanied either by a Fourth or a Fifth *above the Discord*, with the *Canto Fermo* itself or the added Interval doubled:

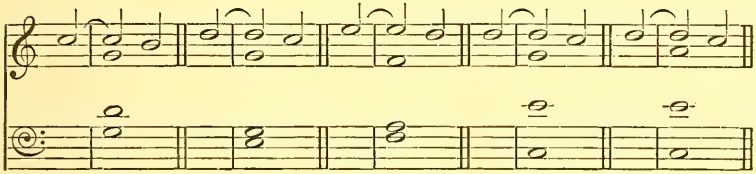
---

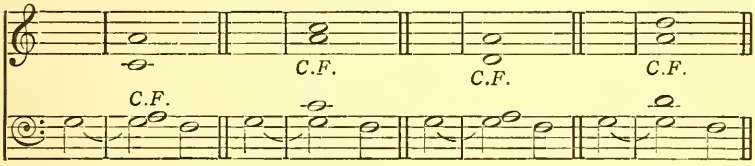
* Part I, Chapter XII.

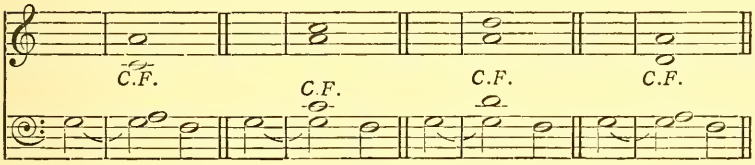
The Fourth below the *Canto Fermo*. This should be accompanied by the Second or the Ninth *above the Discord*, with one of those sounds or the *Canto Fermo* itself doubled:

The Fifth below the *Canto Fermo*. This should, like the Fourth, be accompanied by the Second or Ninth *above the Suspension*, with the *Canto Fermo* itself or the added interval doubled.

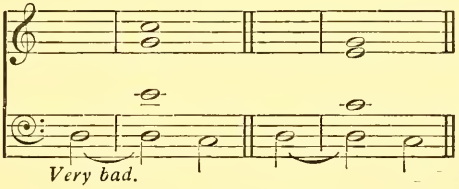
The following Suspensions will exemplify these rules:—



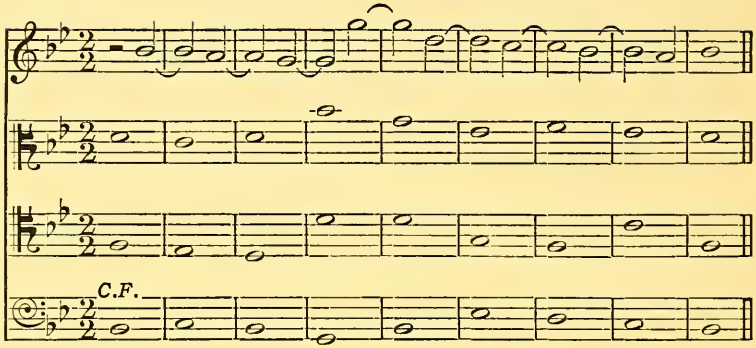


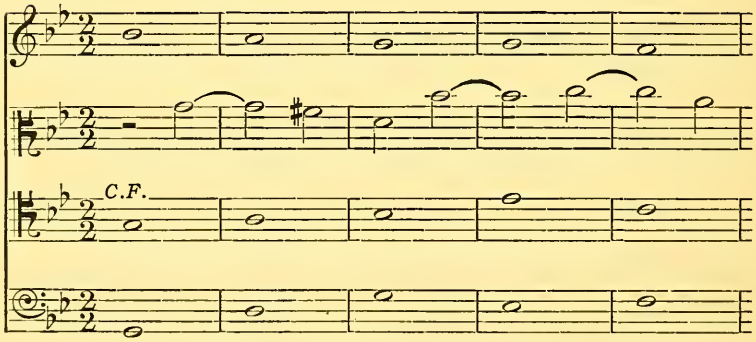


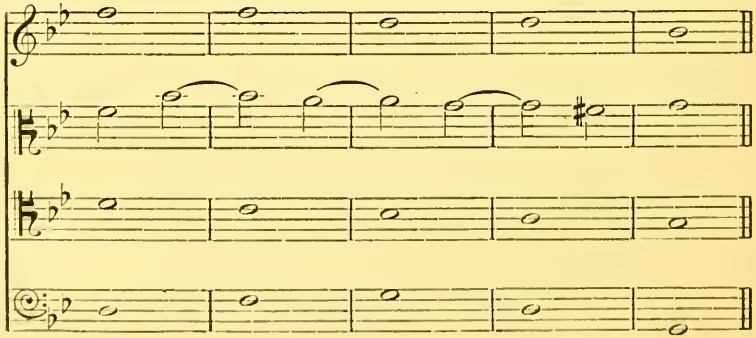
N.B.—A Prepared Discord must never form the interval of a Seventh with any Part above it, *e.g.*:—

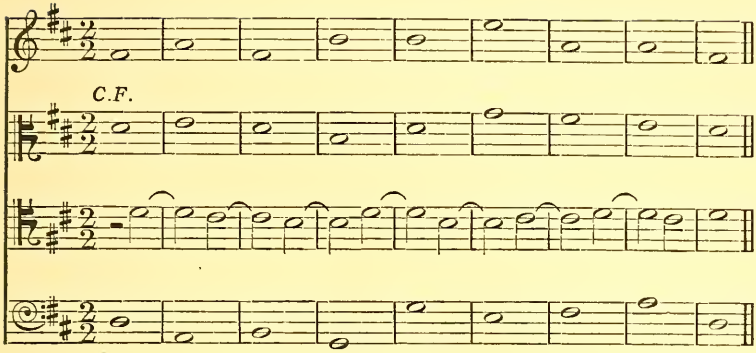


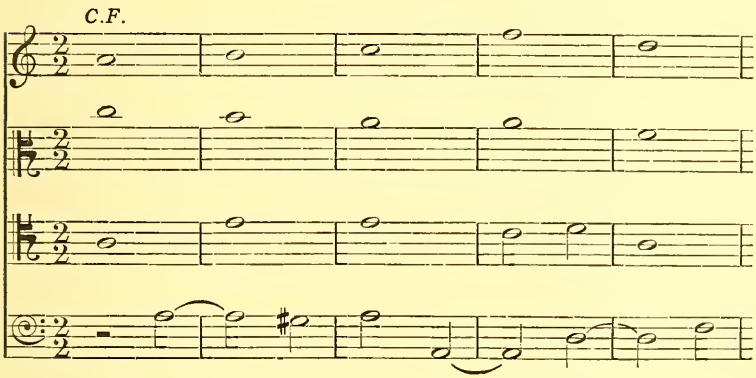
Examples.

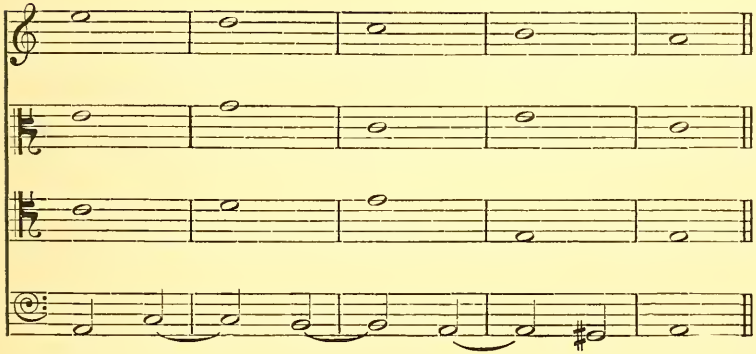







C.F.

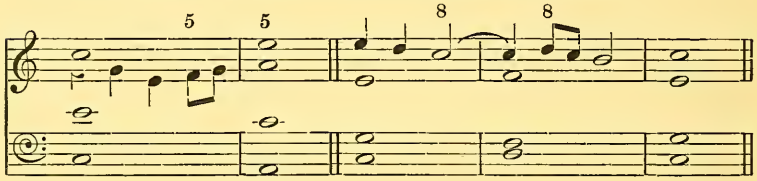

C.F.



The Fifth Species of Counterpoint in Four Parts.

A word of warning ought here to be given as to the increasing danger of overlooking Consecutive Fifths and Octaves. When notes of small Time-value are written the faults referred to may easily escape notice.

Let the student beware of errors like the following:—

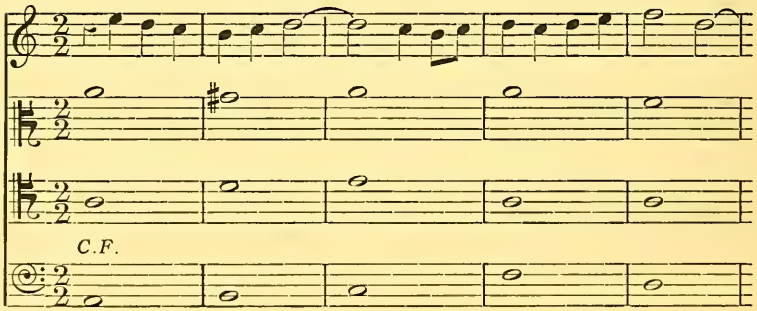


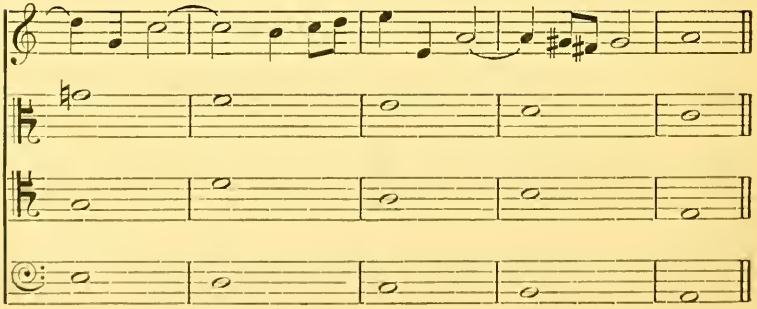
In both cases that which was intended to be an embellishment has become a disfigurement.

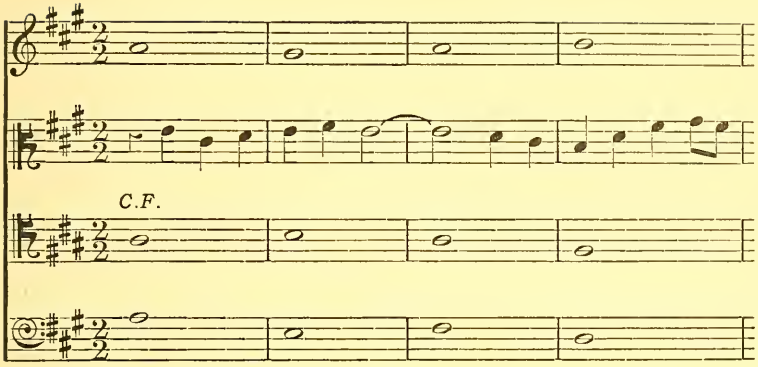
No additional rules are required for the writing of Florid Counterpoint in Four Parts.

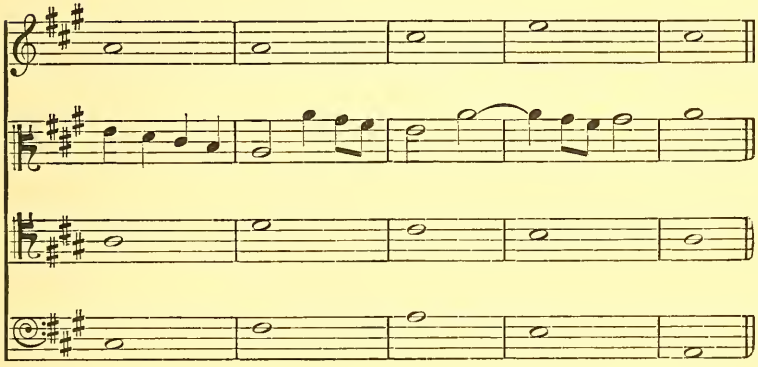
All that is necessary is to make a careful analysis of the subjoined examples, and to obey the precepts already inculcated.

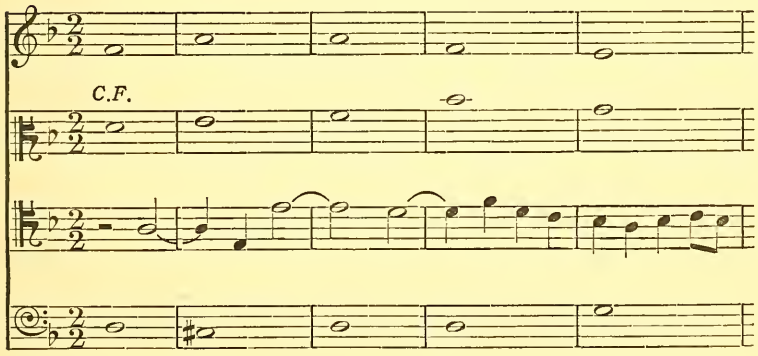
Examples.

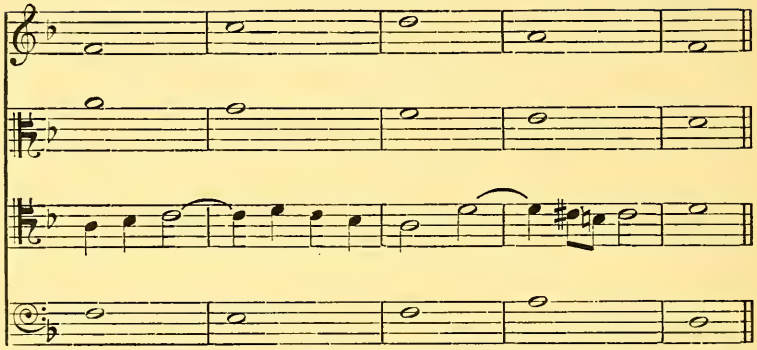


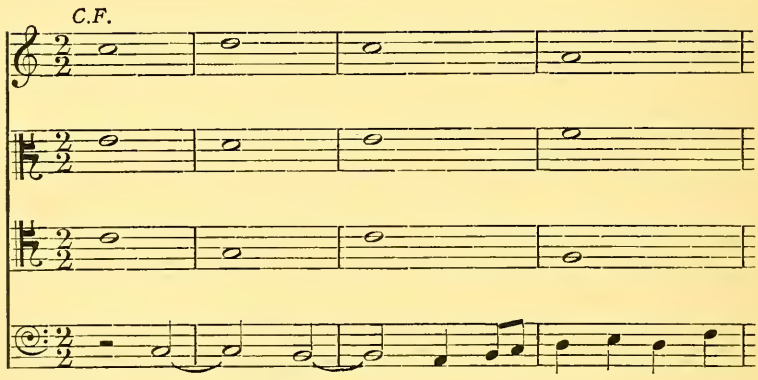


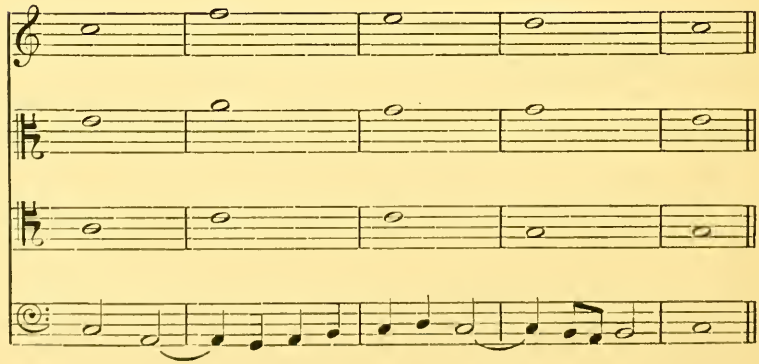

C.F.




C.F.




C.F.



CHAPTER IV.

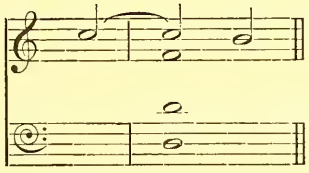
The Combination of the Various Species of Strict Counterpoint in Four Parts.

The possible comminglings of the different Orders of Counterpoint now become so numerous that the student must be content with only a few illustrations. To any intelligent mind the examples to be given presently will readily suggest other distributions of the Species among the Voices.

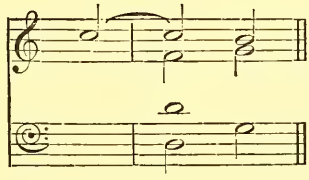
The rules given in the First Part of this work* may be read again with advantage; but additional caution will be necessary in their application.

The principles advocated, in Chapters II and III of the present part of this book, with respect to Hidden Fifths and Octaves, must also be kept constantly in memory.

But an important exception to the general rules for Consecutive Octaves now comes into use. When the Second Species is placed in the Bass, its movements may cause a Prepared Discord to resolve upon a new and unexpected Harmony. For example, the familiar Suspension of the Seventh—

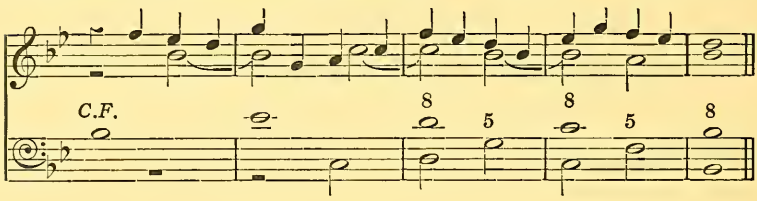


may, by the movements of the Bass and Alto, resolve into the following unlooked for Consonance:—



* Part I, Chapter XIII.

Now, when so distinct a change of Harmony as this makes its appearance upon the Second Beat of a Bar, Octaves upon the First Beats of Two successive Bars lose their ill effect, *e.g.*:—



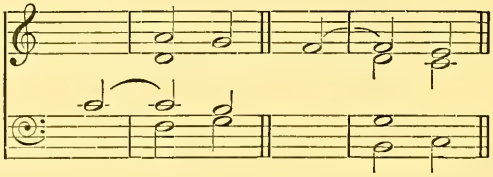
In examining the foregoing illustration it should be observed that Bars 3, 4, and 5 contain altogether Five Chords; so that the apparent Octaves between Tenor and Bass are not, in fact, Octaves at all, since they occur *not in successive Harmonies* but in Chords 1, 3, and 5.

Still further liberty now becomes lawful.

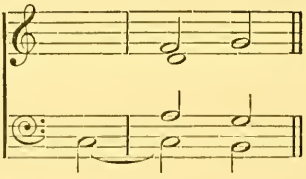
The difficulty of combining the Second, Third, and Fourth Species is so considerable that an occasional Rest upon the First Beat of a Bar may be introduced without scruple.

Once more, the union of the Interval of a Fifth with the Discord of the Seventh, either in the manner explained in Part I* or in that shown in Chapter III of this Part will sometimes be found useful.

And again, the union of the Intervals of the Sixth and Fifth referred to on page 113 of Part I (examples *d* and *f*) may be effectively accompanied by a Third, *e.g.*—



while example *b* on page 113 may be completed by the addition of a Sixth above the Bass, thus :—

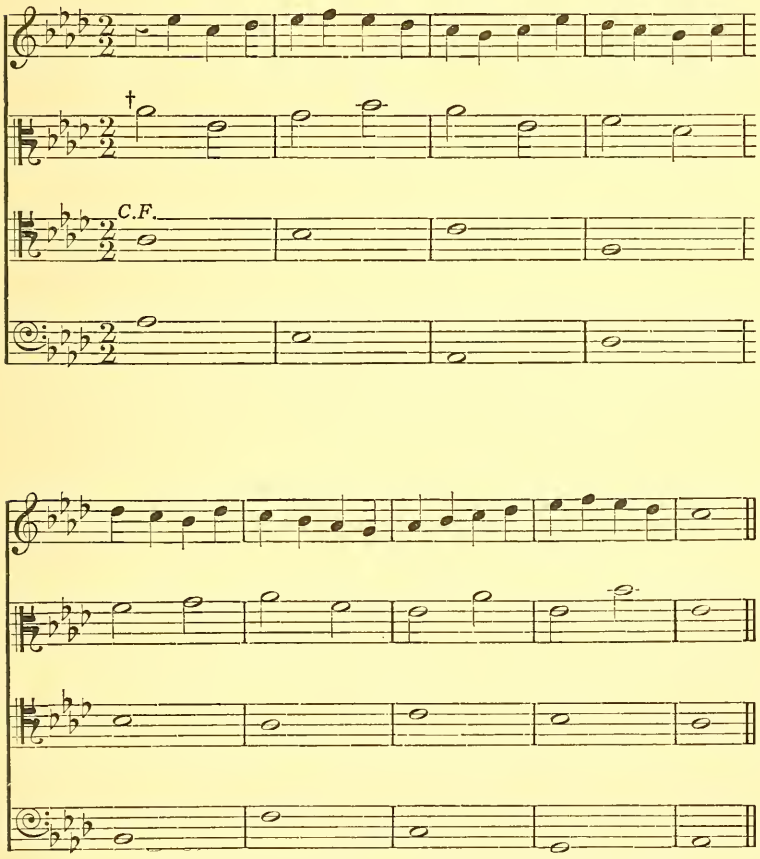


* Chapter XIII, page 117.

These last illustrations show the Harmonies only in a simple form. In practice no Two Parts would be written in the Second Species at the same moment.*

Several Harmonies and Progressions, such as those explained in this Chapter, will be found in the third and fourth of the examples which follow :—

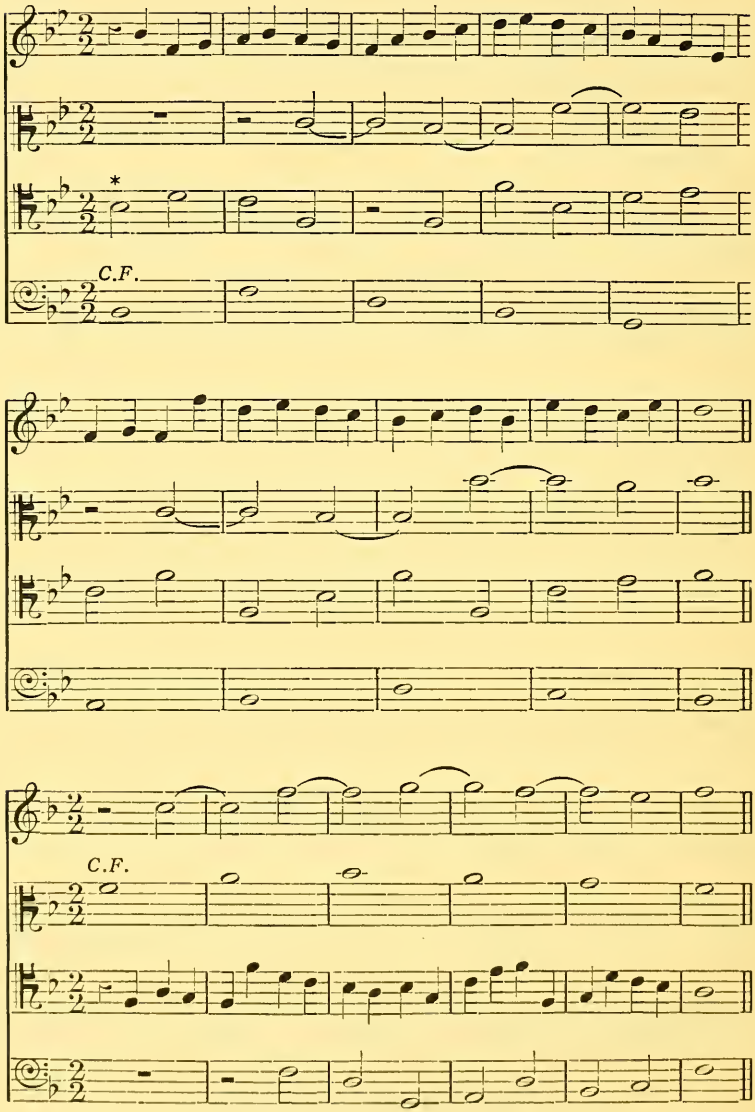
An Example of the First, Second, and Third Species Combined :—



* See Part I, Chapter XIII, 2nd paragraph.

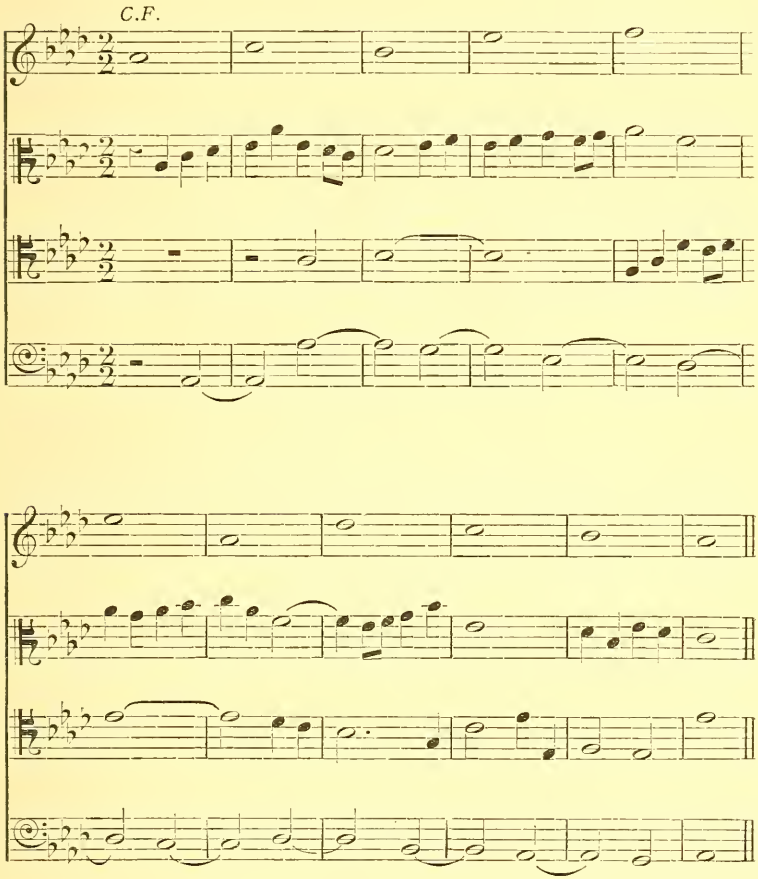
† The Second Species here enters with the *C.F.* in order to avoid a wide space between the Tenor and the Treble.

Two Examples of the Second, Third, and Fourth Species Combined.



* The Second Species here enters with the *C.F.* in order to avoid a wide space between the Bass and the Treble.

An Example of the Fourth Species Combined with Two Parts in Florid Counterpoint.



CHAPTER V.

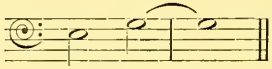
Three Voices in Florid Counterpoint.

The literal accuracy of the description of Florid Counterpoint as a compound of the First Four Orders * will now become manifest.

No greater mistake can be made by the student than that of endeavouring to keep all the Voices in a state of perpetual activity.

An occasional Semibreve in one Part, against more vigorous movement in the others, tends to the production of welcome contrast.

All that need be remembered is this:—A Semibreve must not be tied to a Note of smaller Time-value in the previous Bar, *e.g.*:—



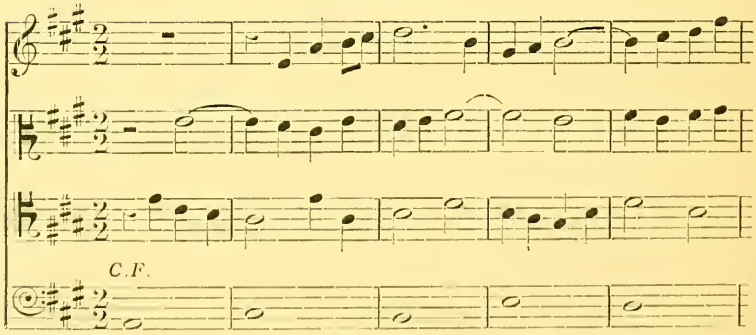
Rhythmically Bad.

The important rule as to Passing and Auxiliary Notes given on page 122 of the First Portion of this work should still be strictly obeyed, not only in Four-Part writing, but also in Five and more Parts.

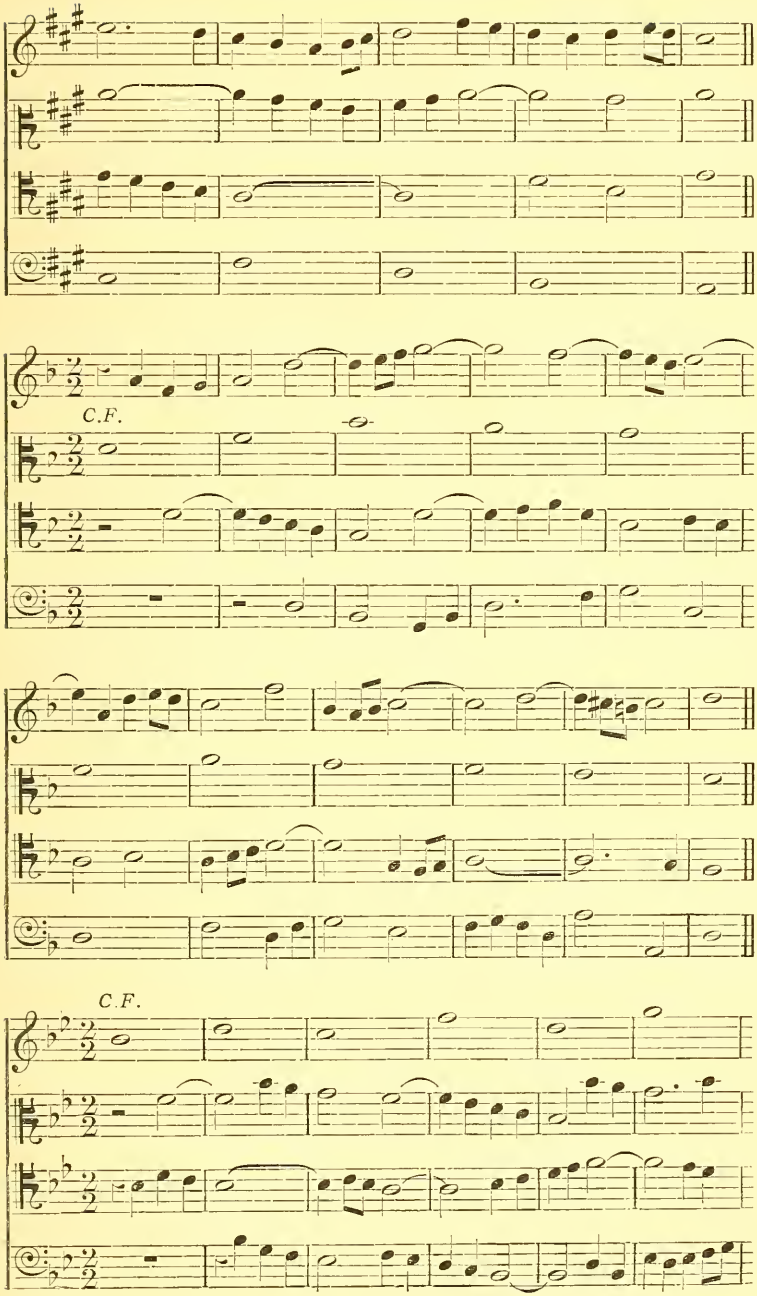
Cadences.

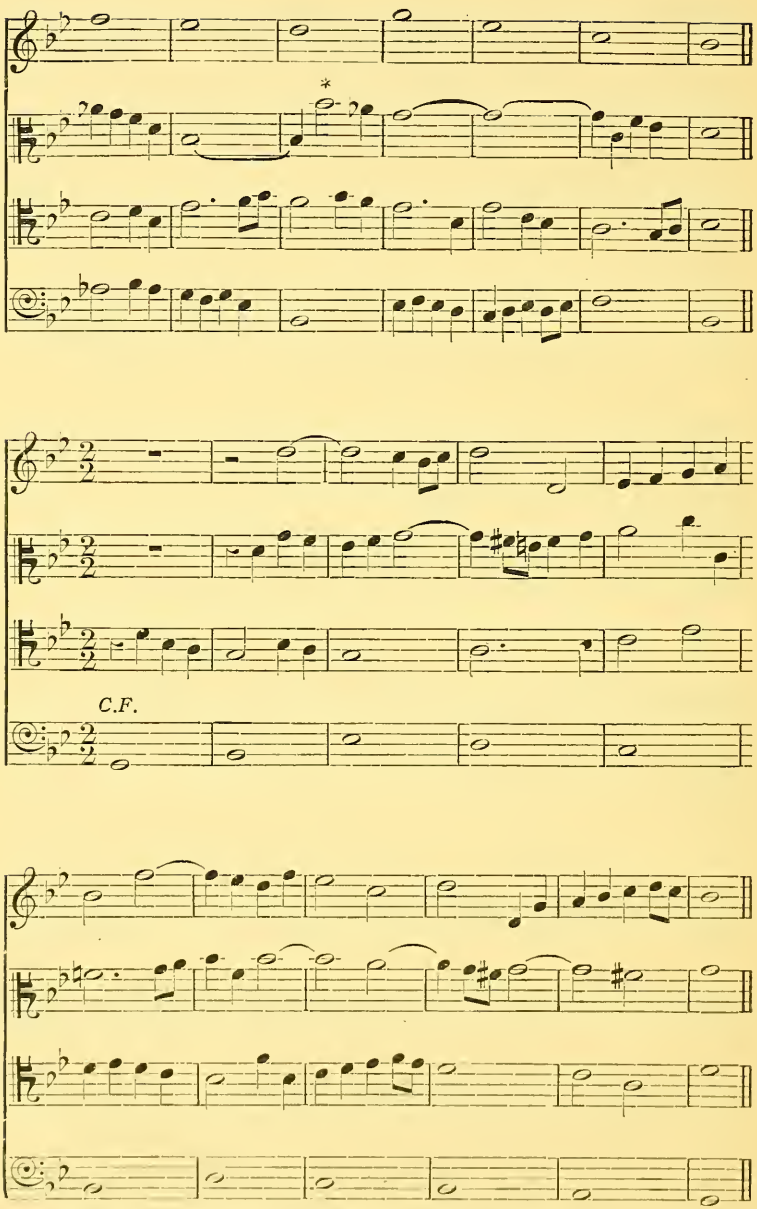
In the exercises to be written, now and henceforth, the Bass Part ought to contain in the Penultimate Bar either the Dominant or the Supertonic of the Scale. The Leading Note will not in future appear in the Lowest Part under any circumstances.

Examples.



* Part I, Chapter VII.


C.F.
C.F.



* Syncopation within the Bar is occasionally useful.

CHAPTER VI.

Five-Part Counterpoint.

When more than Four Parts are to be written, it is obvious that one of the ordinary groups of Voices must be divided into Two Sections.

The best arrangement of a Five-Part Score is, generally speaking, for Two Trebles, Alto, Tenor, and Bass.

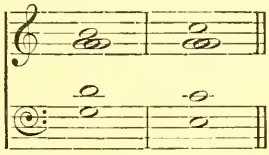
Nevertheless considerations of Compass,* may sometimes make it more convenient to write for Two Tenors. A separation of either the Altos or the Basses into two divisions is not at present advisable.

The most important relaxation of rule which may now be allowed is in relation to Hidden Fifths and Octaves.

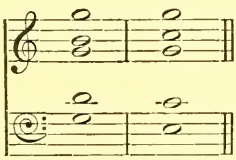
Any of the Inner Parts, or One Inner and One Outer Part, may approach an Octave or a Fifth by a leap in the same direction in either or both of the Voices.

It is still desirable, however, when Similar Motion to a Perfect Concord occurs between the Two Extreme Parts, that the leap should be in the Bass, the top Part at the same time moving Conjunctly.

The appearance of the Unison will now be more frequent; but it should not be prolonged beyond One Bar at a time. Such a passage as the following does not give the impression of Five-Part Harmony, but rather of Four Parts with one unduly strong:—



The repetition of a given sound in Two Voices which are an Octave apart is, however, in no way objectionable, *e.g.*:—



In this last example every Part asserts itself, and the effect is that of Five distinct Voices.

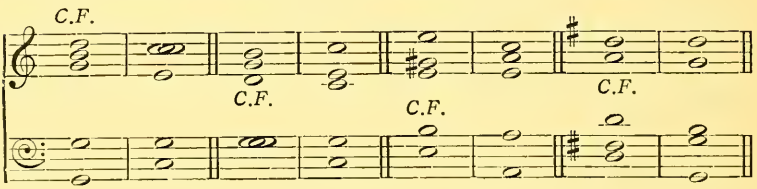
---

* Part I, page 7.

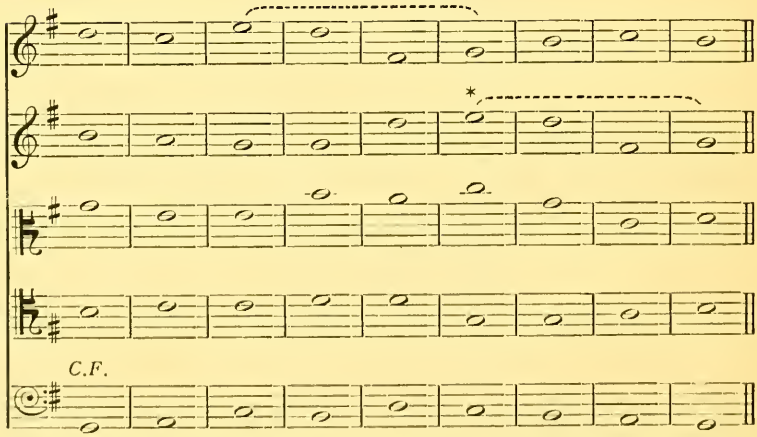
Cadences.

The formation of the Cadence requires most careful attention when the *Canto Fermo* is placed in the Bass. The Chord of the Sixth, which will then appear in the Penultimate Bar, should be written with both the Bass and the interval of the Third doubled; and caution will be necessary, not only in approaching this Chord, but also in quitting it, for there is danger of letting the Diminished Fifth upon the Leading Note be preceded or followed by the Perfect Fifth upon the Tonic, neither of which progressions can be tolerated in Five-Part work.

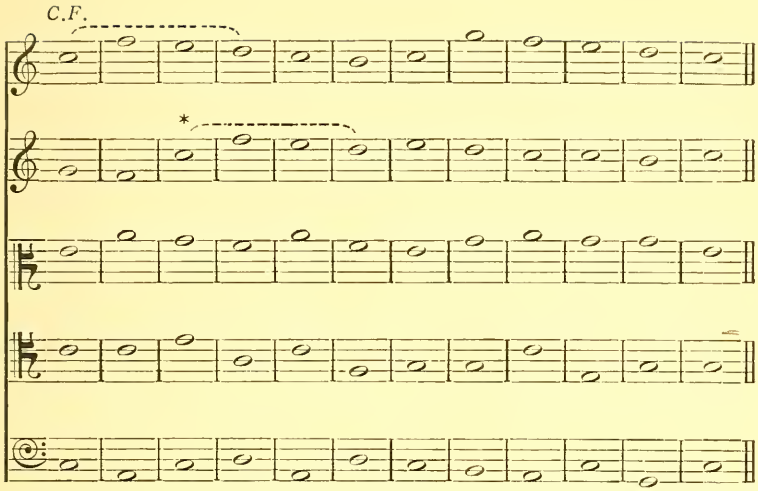
But, wherever the *Canto Fermo* is placed, the Final Chord must always be complete; *i.e.*, it must contain the Third, the Fifth, and the Octave above the Bass; and, in order to ensure this when the *Canto Fermo* is in some other Part than the Bass, the Penultimate Chord should be written with a doubled Octave, or, if that is impossible, with Octave and Unison, *e.g.*:—



Examples of the First Species of Strict Counterpoint in Five Parts.



* These Imitations should not escape notice. They both result from well-considered crossings of the Parts.



The writing of each of the various Orders in a single Part, accompanied by others in the First Species, is no longer desirable.

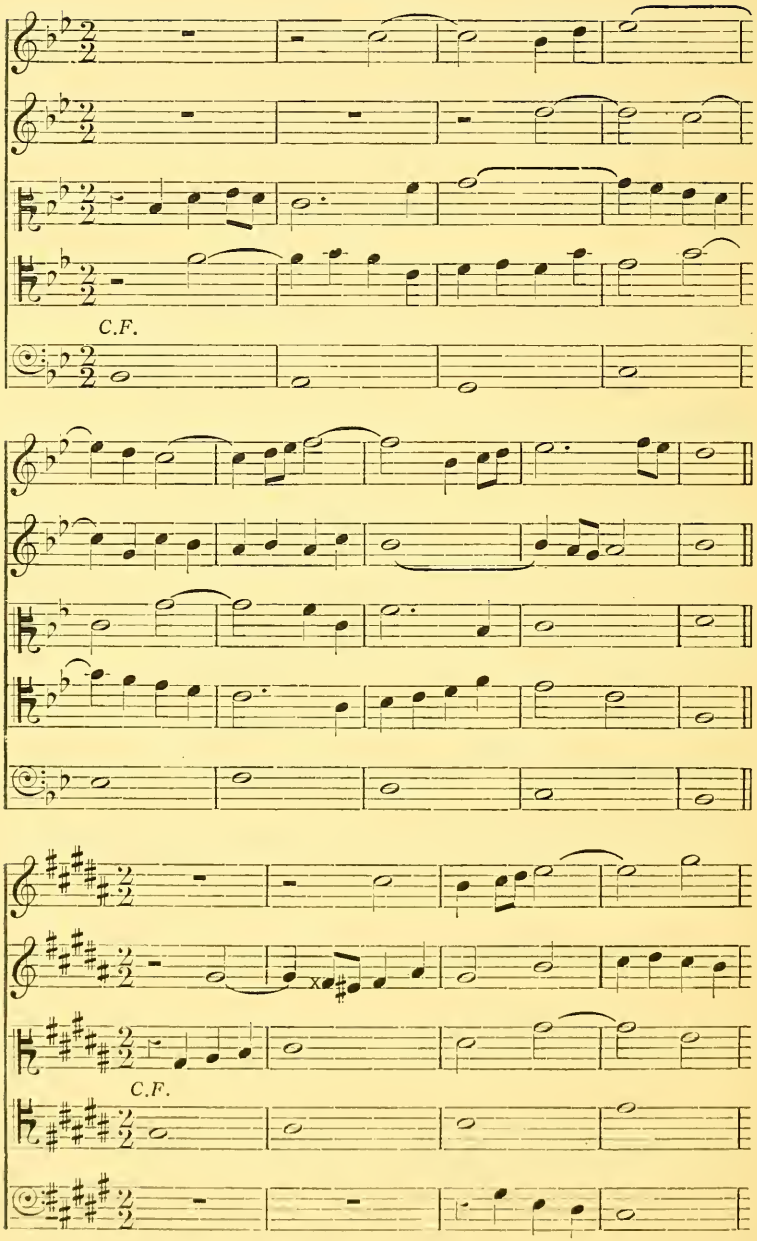
The combination of the Second, Third, Fourth, and Fifth Species is not quite impracticable; but, perfection of Part-writing under such cramped conditions is almost unattainable. More profit and pleasure will accrue when every Voice, but that in which the *Canto Fermo* is contained, is engaged with Florid Counterpoint.

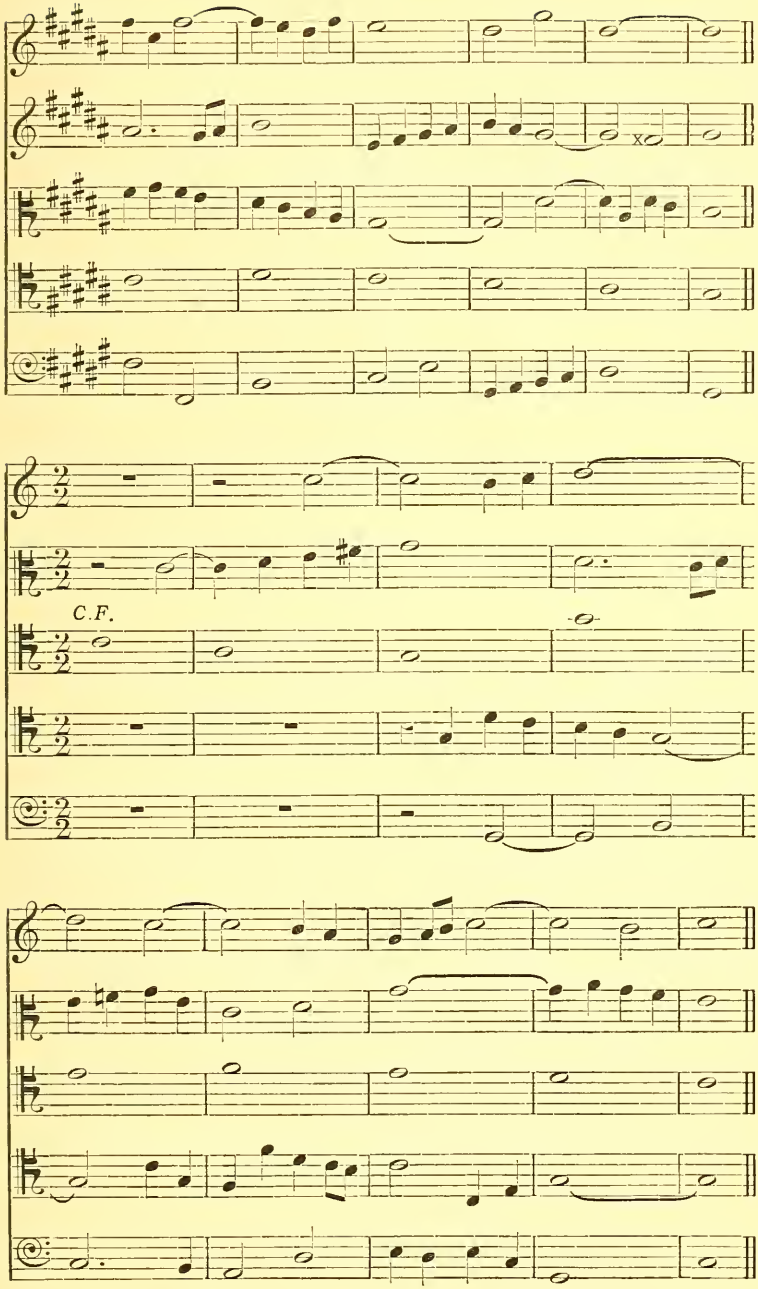
What was said, in the Chapter immediately preceding this, about the use of a Semibreve will apply here also.

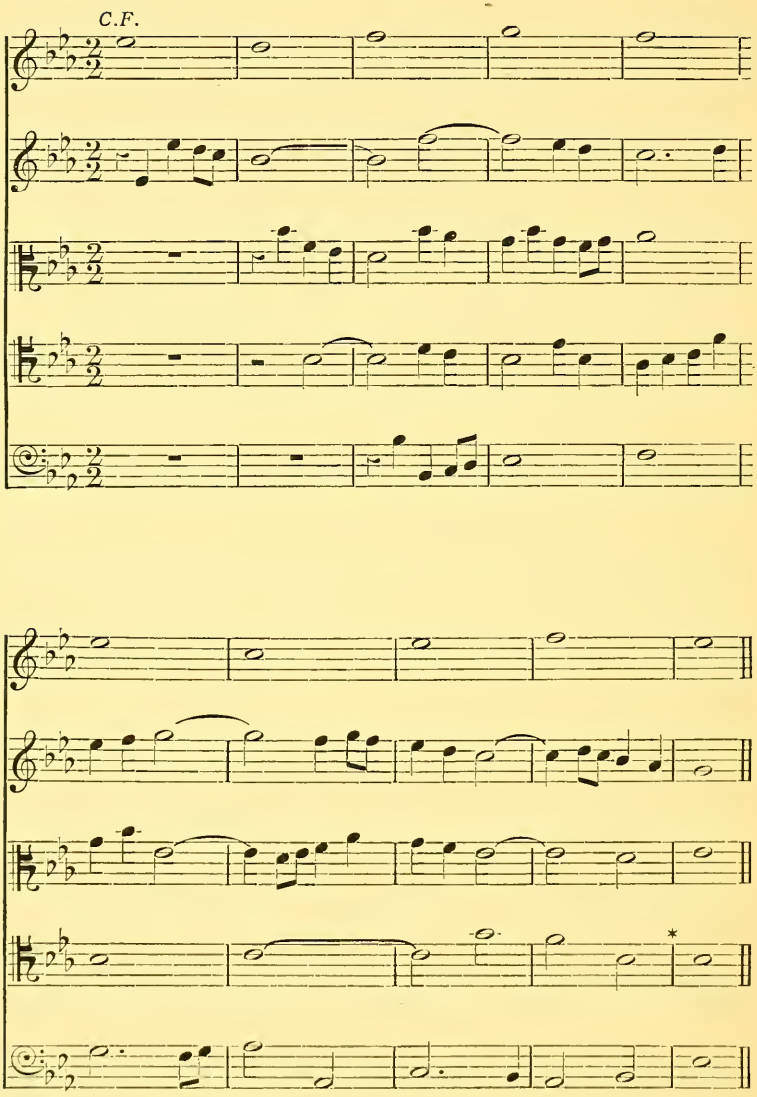
More than this, a Note of the Time-value of an entire Bar may appear even in Two Parts at once.

All that is necessary is that the momentary quiescence of One or Two of the Parts should be in deliberate opposition to active movement elsewhere.

Examples.




C.F.



* A repeated Note at the Cadence is sometimes necessary.

CHAPTER VII.

Six-Part Counterpoint.

The objection to the doubled Leading Note is that it disturbs the balance of tone.

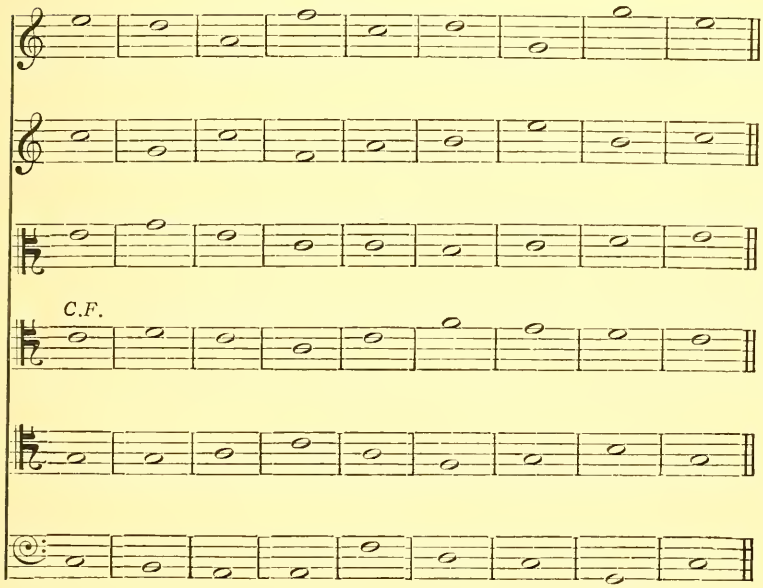
This objection is removed when Four of the Voices are engaged in strengthening other portions of the Harmony.

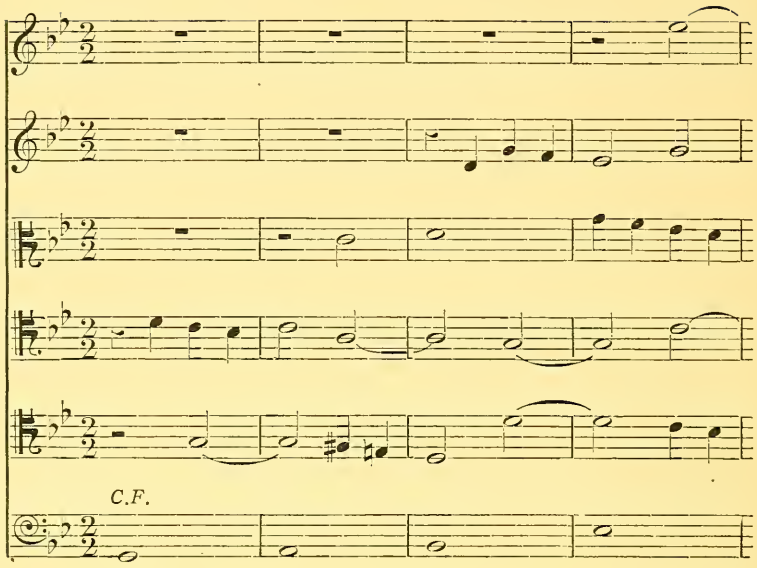
Consequently in Six and more Parts the Leading Note may be doubled, without hesitation, either in the Unison or in the Octave. It must not, however, be trebled.

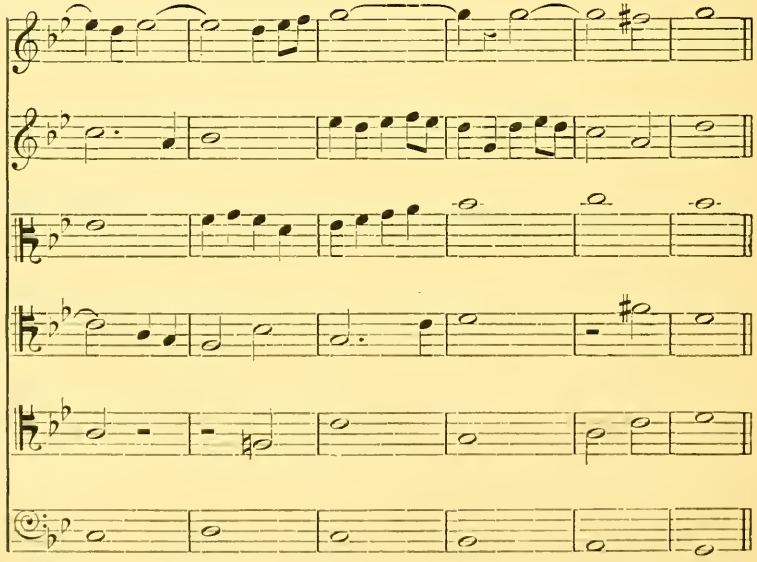
Again, the appearance of one Note in more than Two successive Bars cannot now be justly condemned.

And, further, when Florid Counterpoint is written, any Part may rest for Half-a-Beat, One Beat, or even Two Beats in succession.

Examples.




C.F.



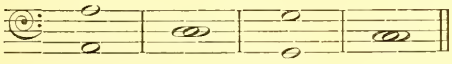
CHAPTER VIII.

Counterpoint in Seven and Eight Parts.

When Seven and Eight Parts are written the rules become less rigorous.

It is then permissible to proceed from Octave to Unison, from Unison to Octave, from Octave to Octave by Contrary Motion, and from Fifth to Fifth by Contrary Motion.

Still, these things should not happen for more than One Bar at a time, except between the Two Basses, which are allowed to proceed from Octave to Unison and *vice versa* for several Bars in succession, thus :—

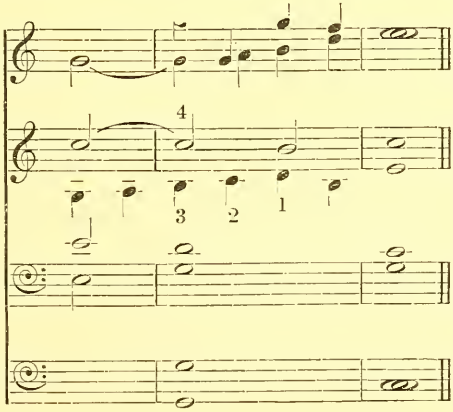


It is also allowable (though rarely) to proceed by direct movement from a Perfect Fifth above the Tonic to a Diminished Fifth above the Leading Note. But the opposite progression is not to be tolerated.

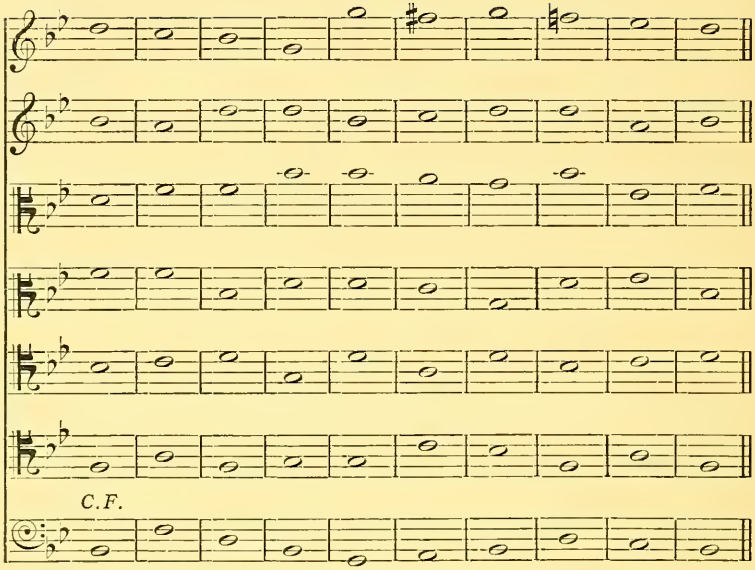
Another important concession is granted. In Seven and more Parts a Voice which is ascending the Scale conjunctly may, in its course, touch that Note upon which a Prepared Discord is about to resovle, on condition that the clashing sound is a *Ninth* (not a Second) *below* the Discord, and with the further reservation that the Time-value of the conflicting Note is not greater than a Crotchet.

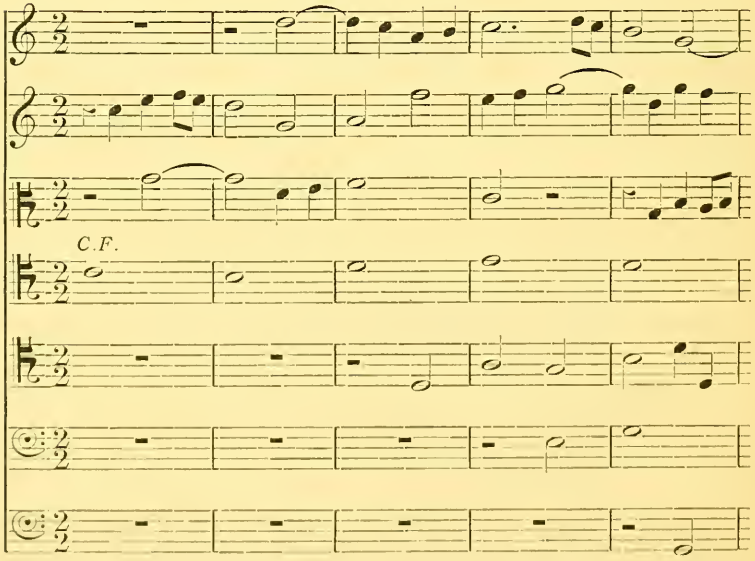
Finally, although Similar Motion to the Unison is still to be avoided, Oblique and Conjunct Motion to the Unison may now be sanctioned.

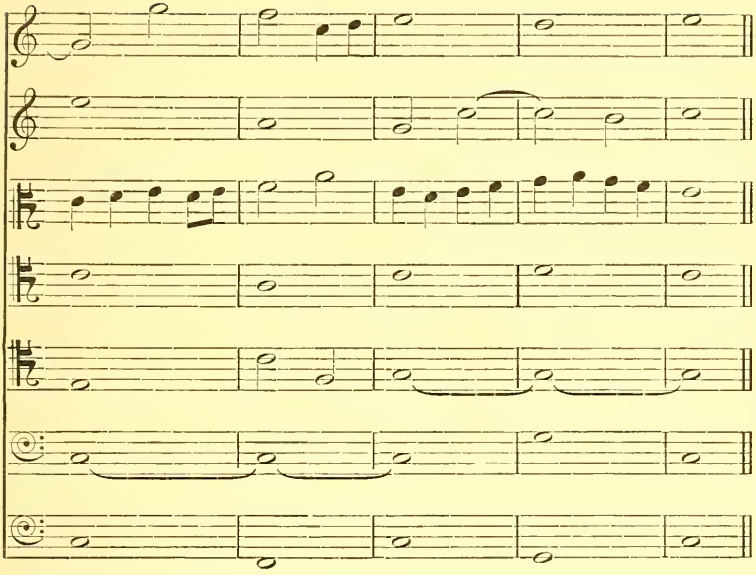
The following fragment illustrates both the points just mentioned :—

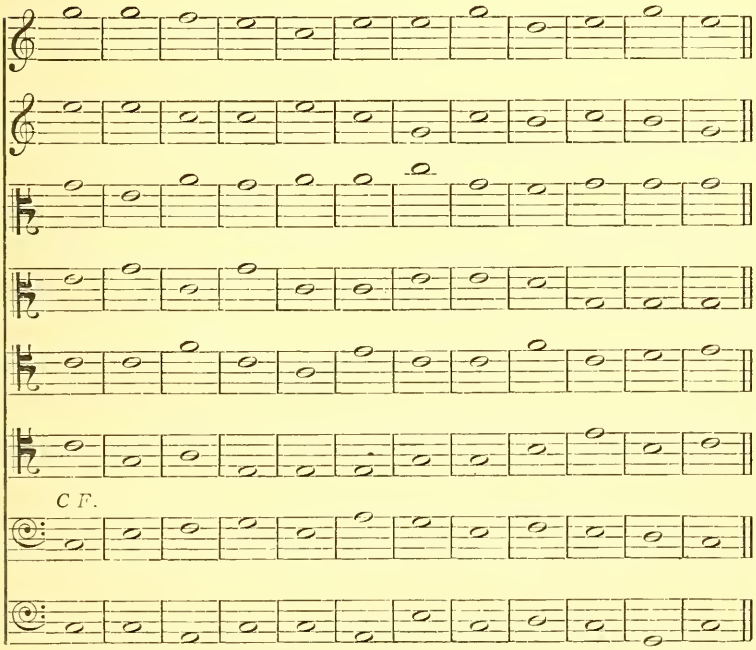


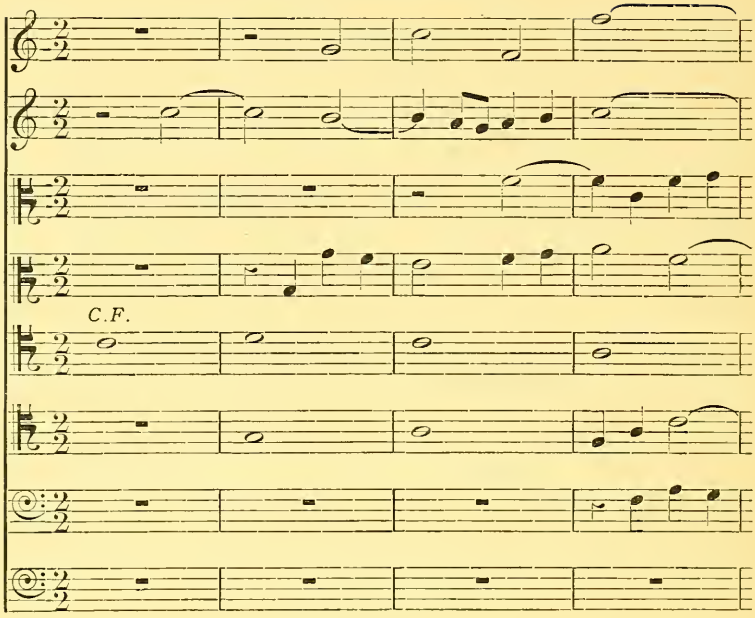
Examples.

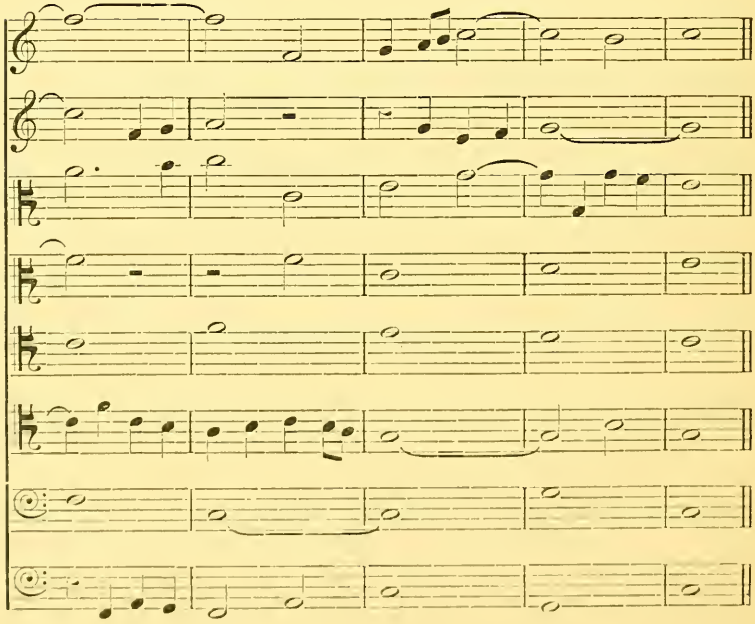







C F.


C.F.



CHAPTER IX.

Counterpoint for Two Choirs.

A fascinating and artistic form of Eight-Part writing is that in which the Voices are arranged in Two Choirs, with Treble, Alto, Tenor, and Bass in each.

A very large proportion of Counterpoint written in Eight simultaneous Parts is neither necessary nor commendable. The massive effect of Seven and Eight-Part Harmony is much enhanced when the number of Parts has been temporarily reduced.

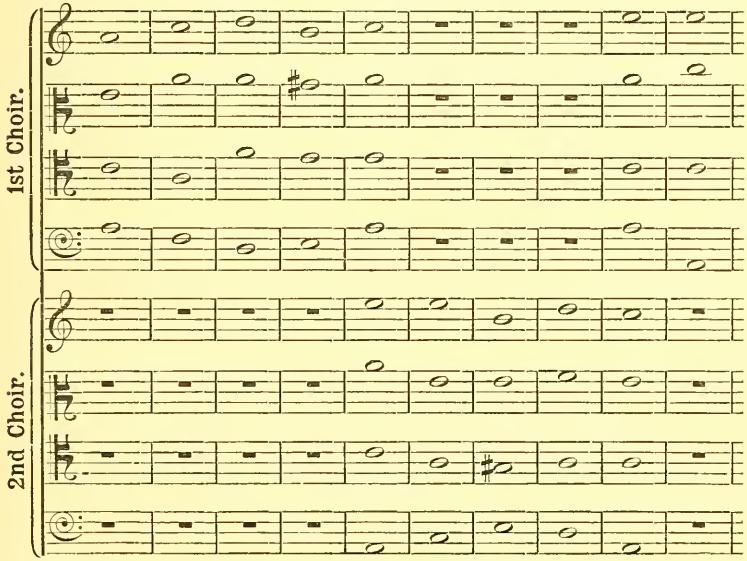
In the kind of work now under consideration, Responsive effects should be sought for; but the Basses must always overlap, so that each Choir in turn may enter and re-enter before the other Choir has finished its phrase; and, towards the end, all the voices should be employed together.

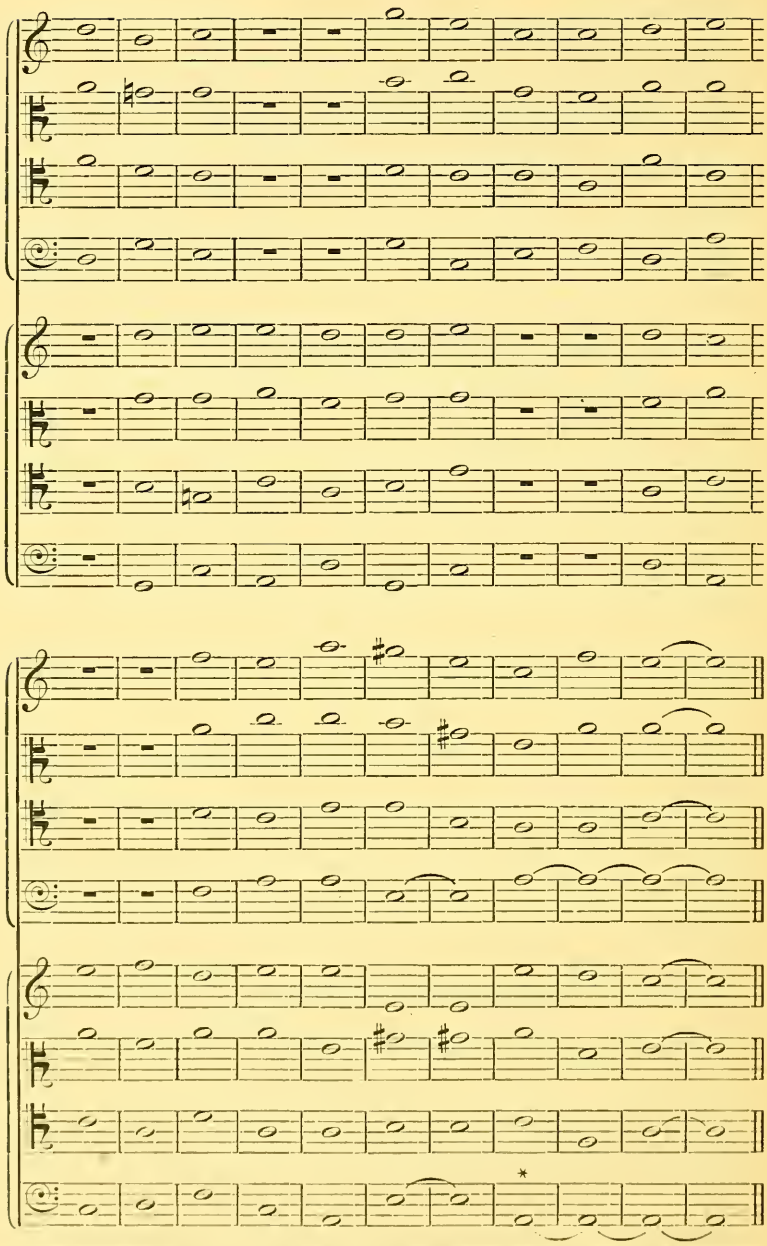
The points chiefly to be borne in mind are (*a*) that the liberties permitted in Six, Seven, and Eight Parts must not be exercised when there are, at the moment, fewer Parts than Six, Seven or Eight; (*b*) that each Choir should, as far as possible, make good Harmony in itself, irrespective of the doings of the other Choir; and, therefore, (*c*) that any of the pardonable licences tolerated in many parts may only appear between Voices in different Choirs.

Two examples are given; one in the First Species, the other in the Fifth.

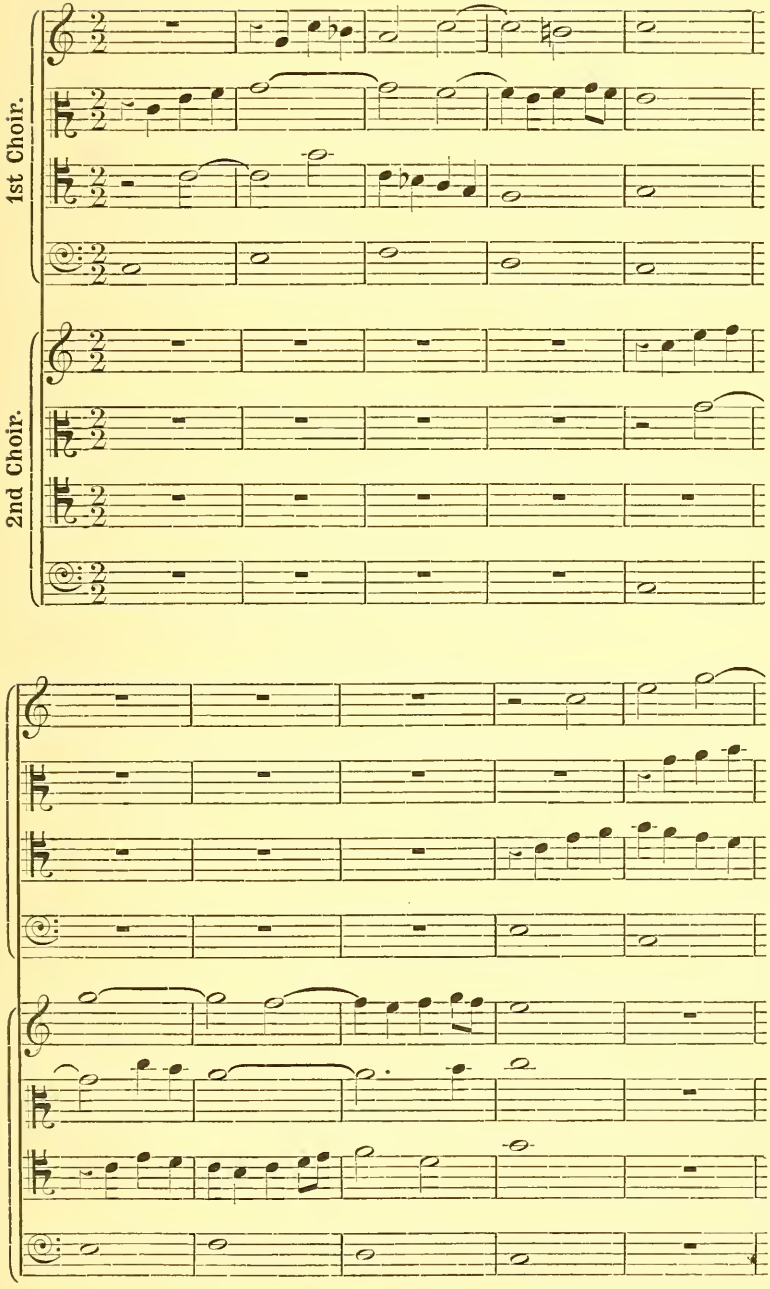
The student will find it an interesting task to compose similar Basses; or he may use the Basses of the Second Example for treatment in the First Species, and those of the First Example for work in Florid Counterpoint.

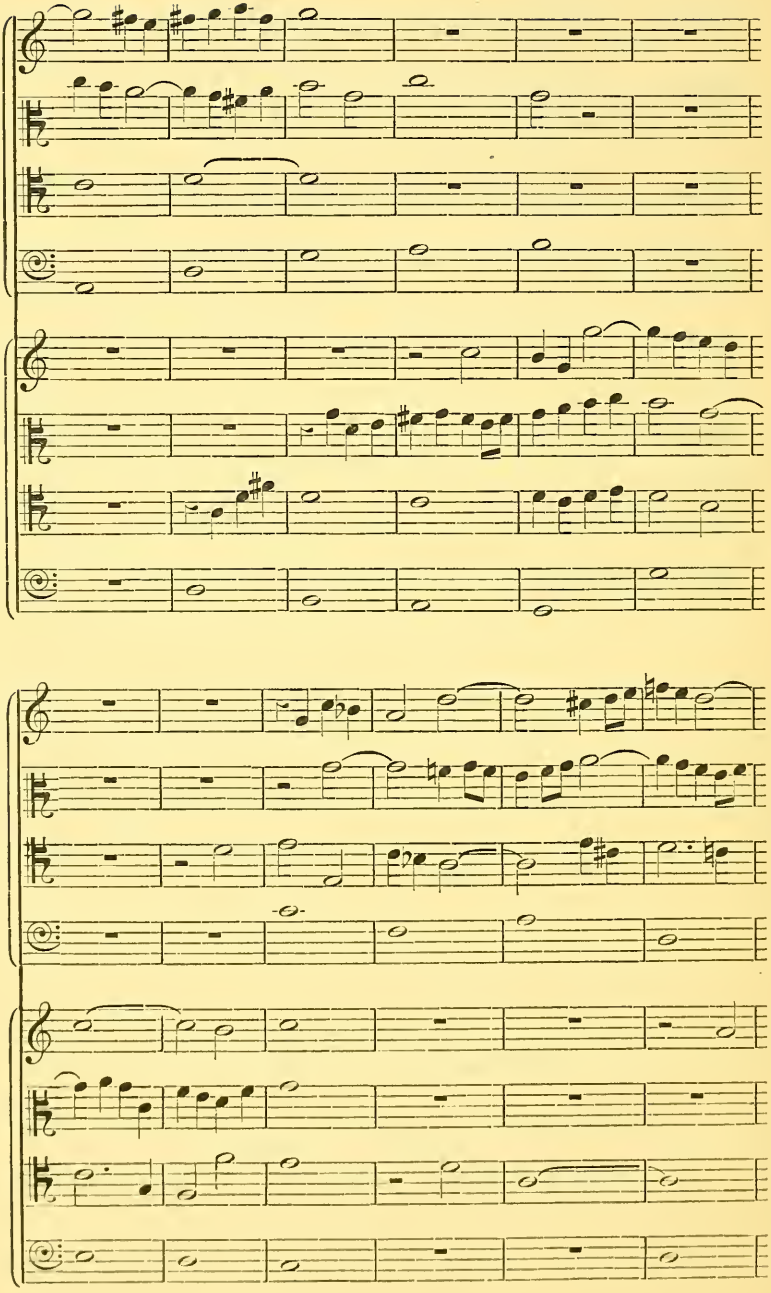
Examples.

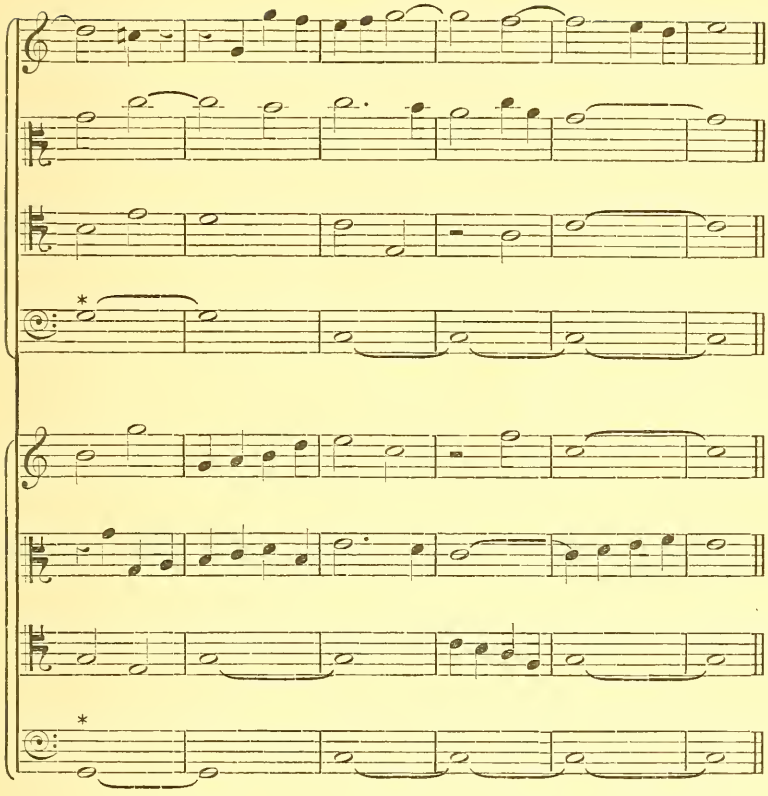




* Part I, page 100.


1st Choir.
2nd Choir.





* Part I, page 100.

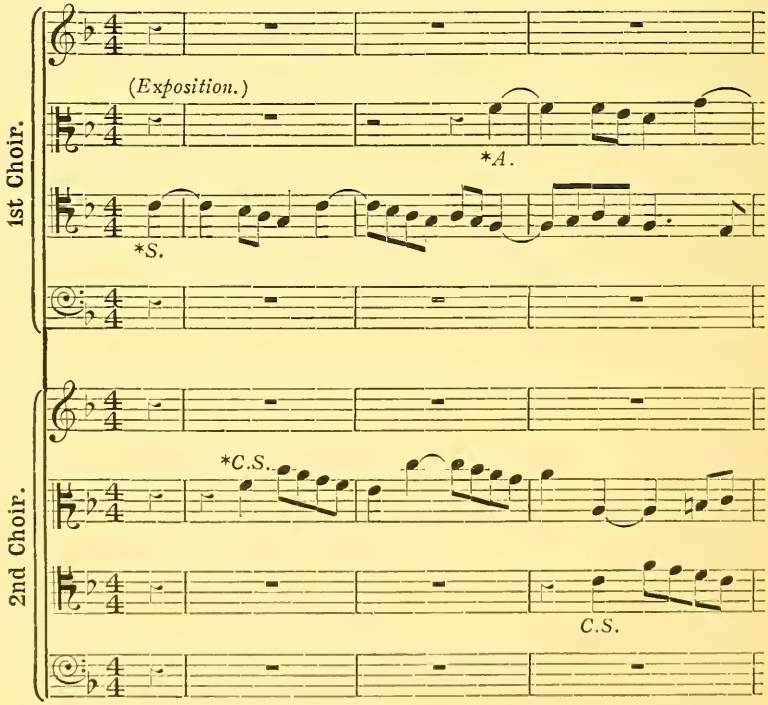
APPENDIX.

Although Double Counterpoint and Fugue are beyond the scope of this book, it has been thought that an example of Eight-Part Fugue might give some assistance to those who aspire to a Musical Degree at one of the Universities.

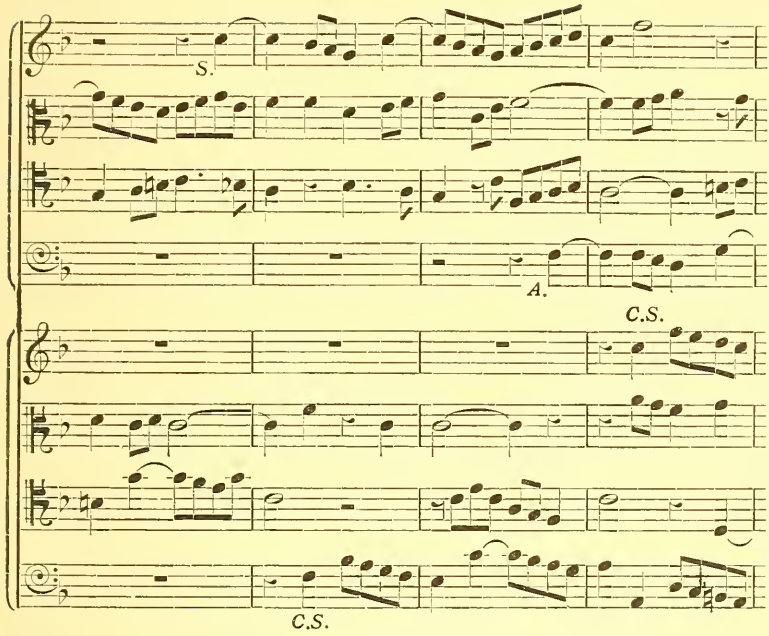
An Eight-Part Study in the form of a Fugue for Two Choirs is therefore added.

In work of this kind the rules of Part-writing are still to be obeyed; but the Harmonies and Progressions may be either Diatonic or Chromatic.

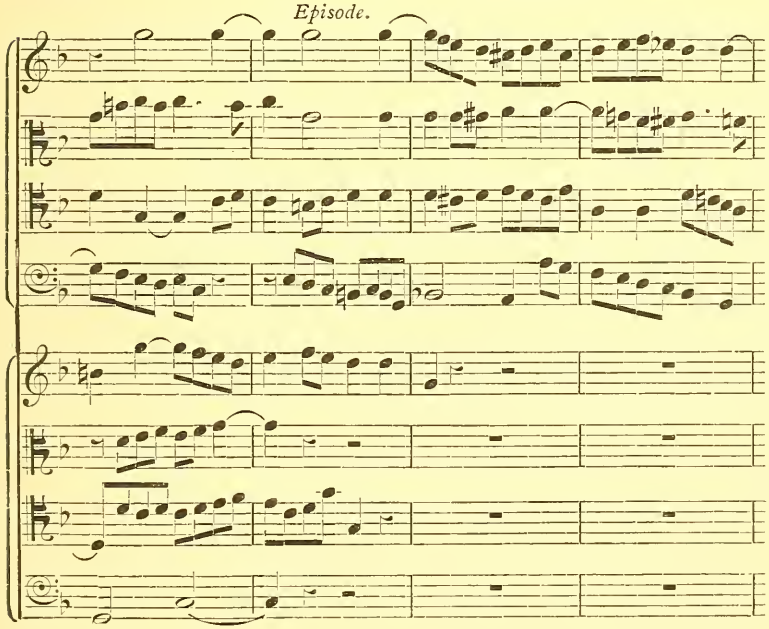
An Eight-part Study in the form of a Fugue for Two Choirs.

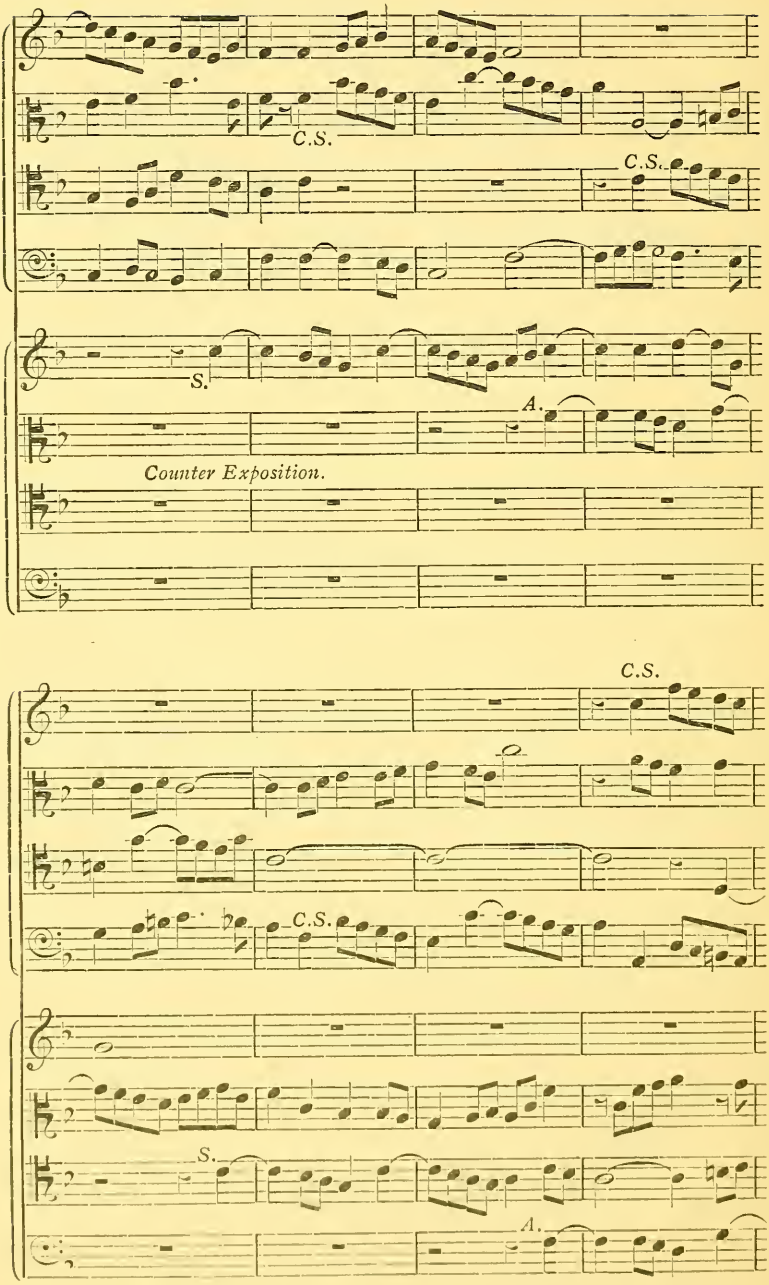


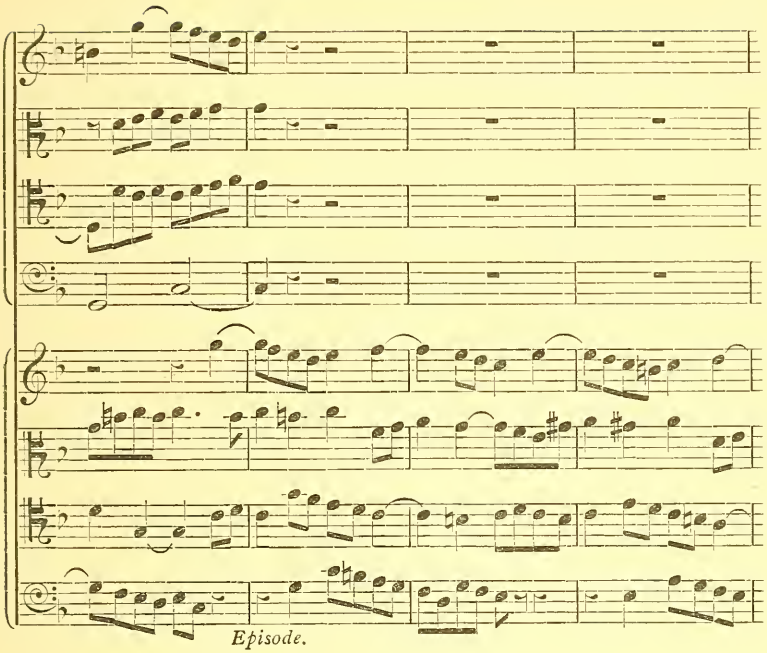
* S = Subject; A = Answer; C.S. = Countersubject.



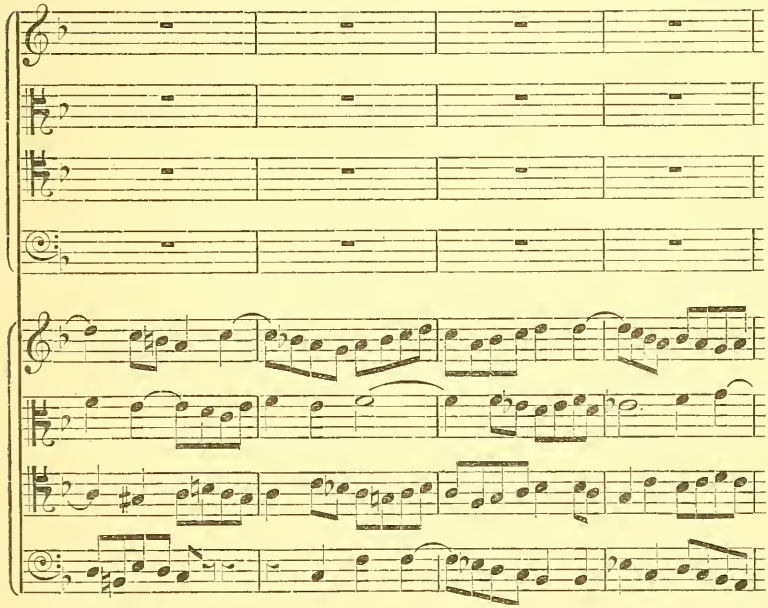
Episode.

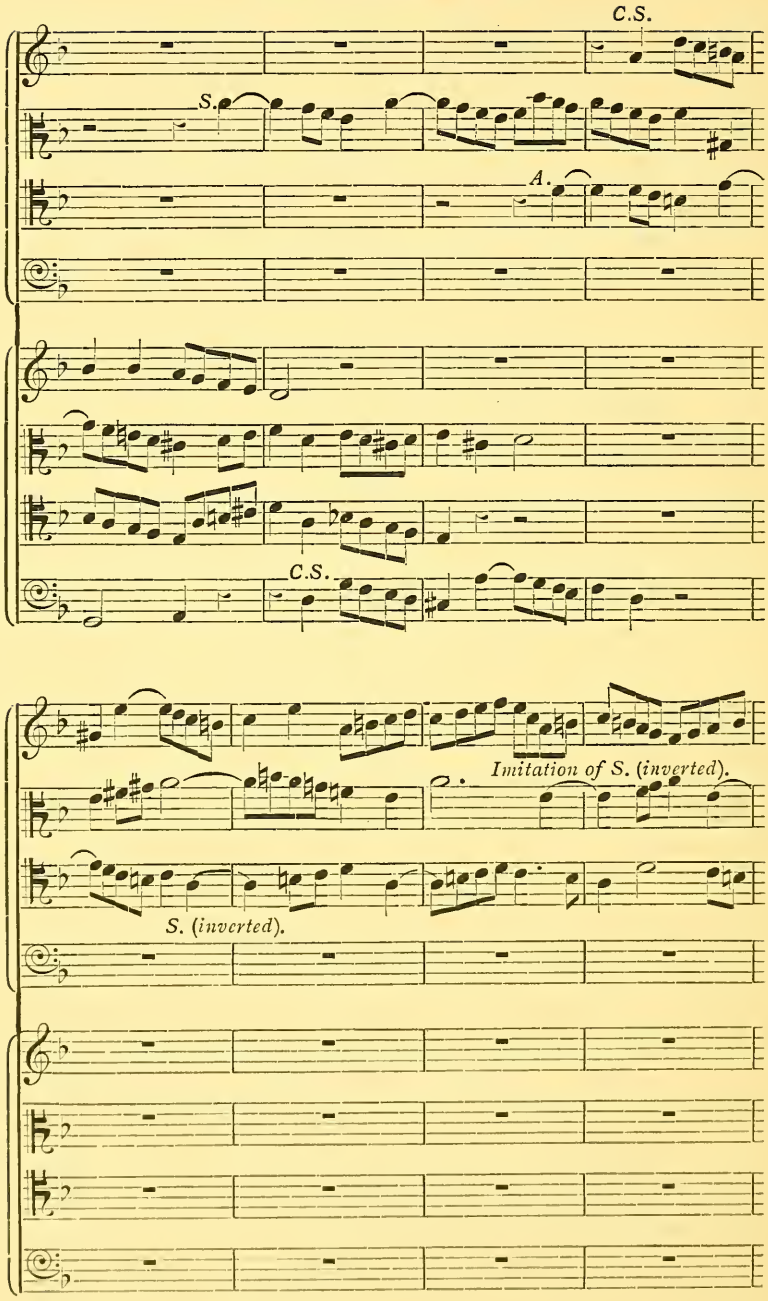


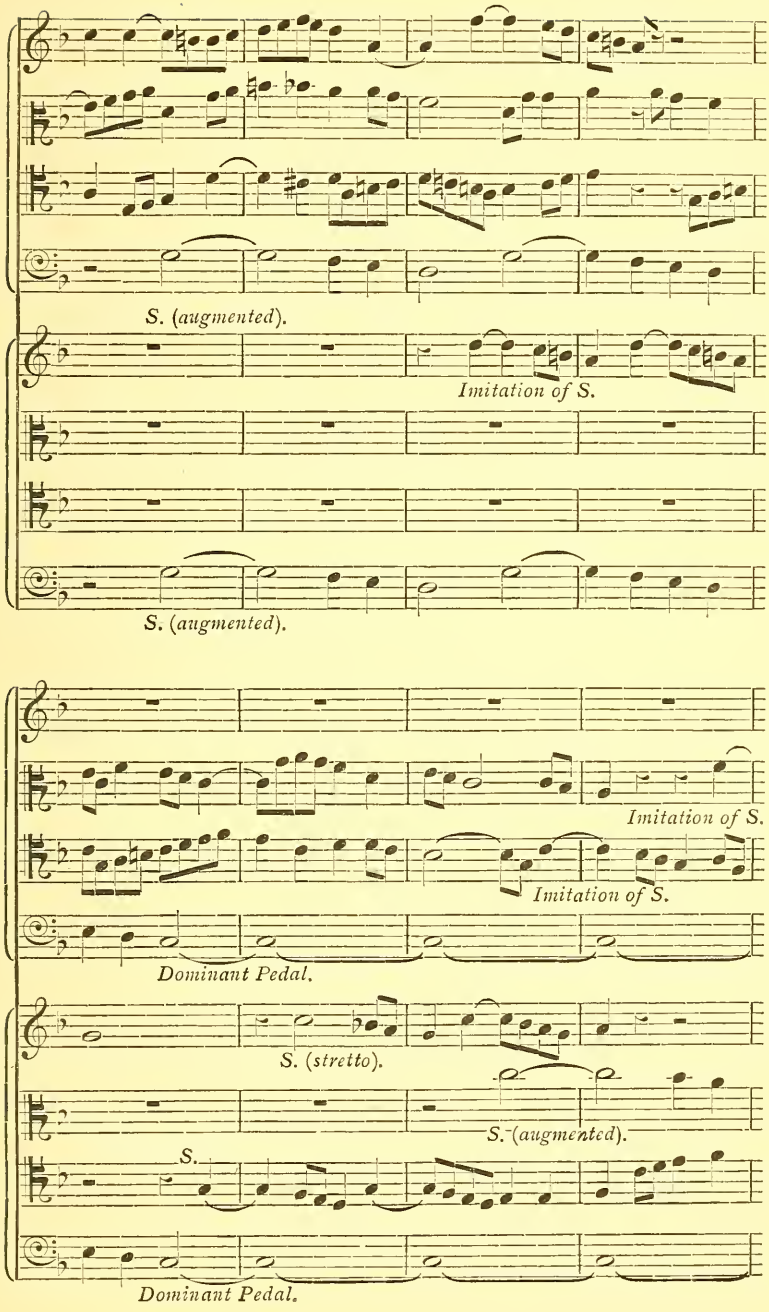

C.S.
C.S.
S.
A.
Counter Exposition.
C.S.
C.S.
S.
A.

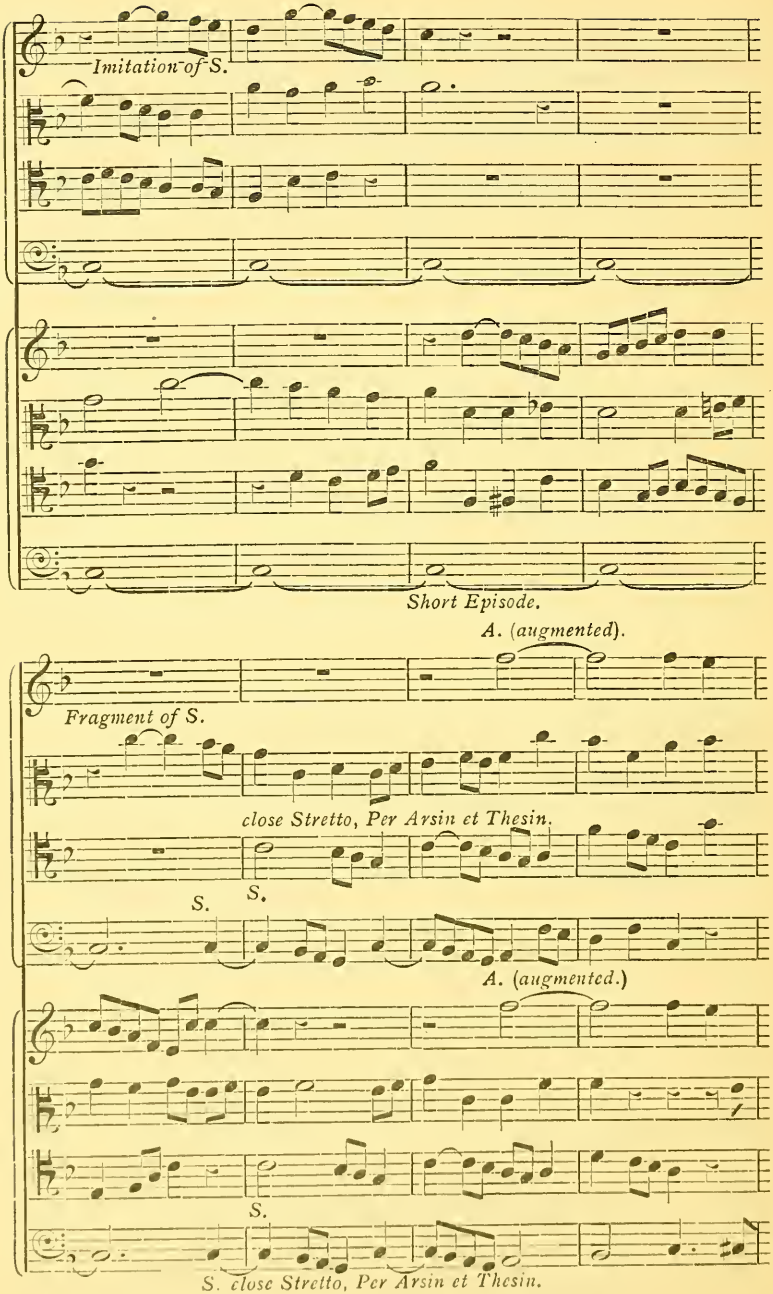


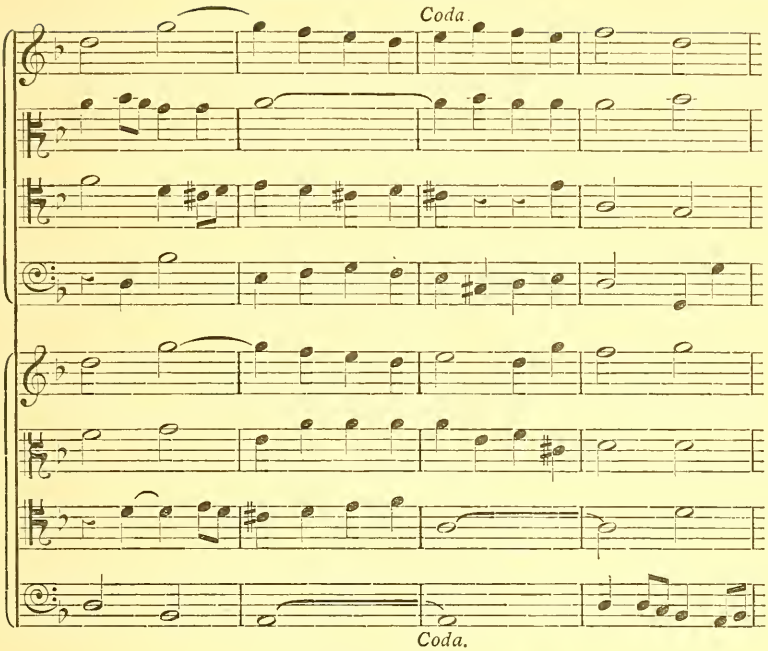
Episode.

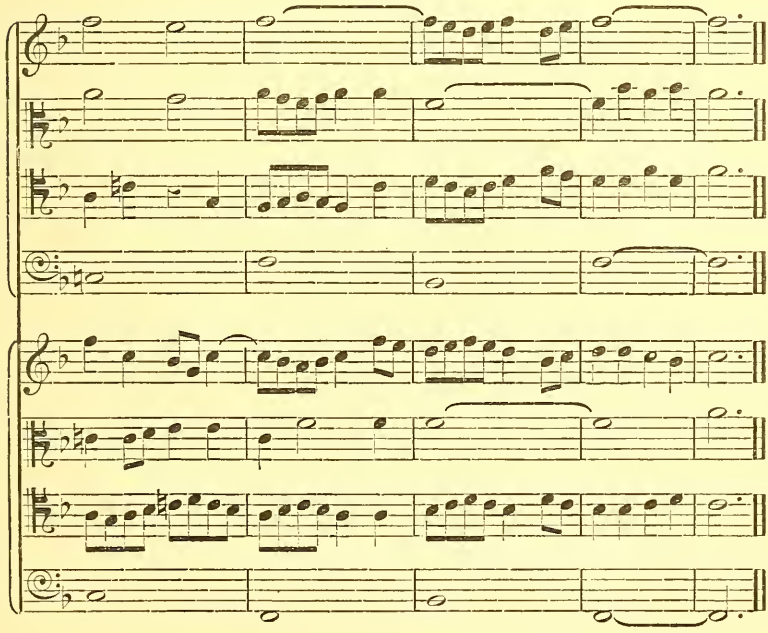



C.S.
S.
A.
C.S.
Imitation of S. (inverted).
S. (inverted).


S. (augmented).
Imitation of S.
S. (augmented).
Imitation of S.
Imitation of S.
Dominant Pedal.
S. (stretto).
S. (augmented).
S.
Dominant Pedal.


Imitation of S.
Short Episode.
A. (augmented).
Fragment of S.
close Stretto, Per Arsin et Thesin.
S.
S.
A. (augmented.)
S.
S. close Stretto, Per Arsin et Thesin.


Coda.
Coda.



OTHELLO

NOVELLO'S

MUSIC PRIMERS AND EDUCATIONAL SERIES.

EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

HARMONY

BY

DR. STAINER.

CONTENTS.

Subjects included in the study of Harmony: Scales, Intervals, Chords, Progressions—The different kinds of Scales: Diatonic, Chromatic, Enharmonic—Variety of forms of Minor Scale—Relation of Scales—Diagram of Division of Scales—Key—Relation of Keys—Cycle of Keys—Method of reckoning and naming Intervals—Major, Minor, and Diminished Intervals—Table of Diminished Sevenths—Simple and Compound Intervals—Diagram of threefold Division of Intervals—The Construction of Chords—Common Chords—Rules governing the Succession of Common Chords—Examples and Exercises.—Inversion of Chords—Figuring of Chords—Distribution of Parts—Treatment of Leading-Note—Examples and Exercises.—Different kinds of Motion—Rules governing the filling in of Bass Parts—Examples and Exercises.—Analysis of Simple Harmony—Chorals to be Analysed—Chord of the Dominant Seventh—Its inversions—Their figuring and treatment—False relation—Examples and Exercises.—Suspensions—Suspension of nine to eight—Inversions of nine to eight—Examples and Exercises.—Chord of Dominant Ninth—Its inversions, treatment, and figuring—Examples and Exercises.—Suspension of four to three—Its resolutions and inversions—Dominant Eleventh—Its inversions and resolutions—Suspended Leading-Note—Its resolutions and inversions—Examples and Exercises.—Double Suspensions—Triple Suspensions—Examples and Exercises.—Different Triads—Their nature and treatment—Chords of the Augmented Sixth—Suspension six-four to five-three on the Tonic—Six to five on Dominant—Neapolitan Sixth—Passing-Notes, Diatonic and Chromatic—Cadences—Attendant or Relative Keys—Modulation—Exercises.—Conclusion.

NOVELLO'S

MUSIC PRIMERS AND EDUCATIONAL SERIES.

EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

PRICE FOUR SHILLINGS.

SINGING

BY

A. RANDEGGER

(PROFESSOR OF SINGING AT THE ROYAL ACADEMY OF MUSIC).

OPINIONS OF THE PRESS.

"We have amongst us, fortunately, a good many more or less estimable professors of vocalisation; but if merit may be tested by results few occupy a position so eminent as Signor RANDEGGER. Among the younger generation of English singers his pupils stand first in number and efficiency, and this fact alone justifies the choice which now brings him before the public in the capacity of an author. . . . The vast majority of people who are anxious to sing well desire to do so only as amateurs, and cannot, owing to one reason or another, place themselves under a master. For all such this work is specially adapted by the simplicity of its language, the limits imposed upon its contents, and the ample material for study and practice which it supplies. It cannot, in the nature of things, make a perfect vocal artist; but it can lead the earnest student, with no other aid than its pages afford, in the direction of all the qualities necessary to satisfy an amateur's modest ambition. This is the great merit of the book, and, if we rightly comprehend the author, it is also the main object sought to be achieved. . . . Signor RANDEGGER fully redeems the pledge given in his preface, namely, to use 'concise and intelligible language,' and a 'plain and practical style.'"—*Daily Telegraph.*

"Altogether the book is worthy of high praise, because, while unpretentious in its object, it attains that object with ease and perspicuity."—*Sunday Times.*

"Few, if any, teachers of singing are more fitted for the task of writing and compiling a vocal instruction book than is Signor RANDEGGER. Vocal students cannot do better than peruse this clever volume, and having practised the lessons according to the directions given, will find themselves, if not positively finished vocalists, far advanced on the road to that state."—*Graphic.*

"In a compact form, and at a reasonable price, the Primer now referred to comprises a comprehensive instruction book on the various forms of study and the management of the voice necessary to the formation of a cultivated singer. . . . The work can scarcely fail to be in large request among singers, professional and amateur."—*Illustrated London News.*

"Signor RANDEGGER'S Treatise on Singing is indubitably one of the best works ever issued on the subject."—*Academy.*

"We have no hesitation in characterising this as one of the best books ever issued on the subject, and worthy to be placed on an equality with the elaborate and expensive works of Lablache, Rubini, Garcia, or Panseron."—*Weekly Dispatch.*

LONDON: NOVELLO AND COMPANY, LIMITED.

Novello's Original Octavo Editions of

ORATORIOS, CANTATAS, OPERAS, &c.

	s.	d.
FRANZ ABT.		
Fays' Frolic (Female Voices) Sol-fa, 6d. ...	1	6
Golden City (ditto) (ditto) ...	1	6
Minster Bells (ditto) (ditto) ...	1	6
Silver Cloud (ditto) (ditto) ...	1	6
Springtime (ditto) (ditto) ...	1	6
Summer (ditto) (ditto) ...	1	6
Water Fairies (ditto) (ditto) ...	1	6
Wishing Stone (ditto) (ditto) ...	1	6
J. H. ADAMS.		
Day in Summer (Female V.) (Sol-fa, 6d.) ...	1	6
King Conor (Sol-fa, 1s.)	2	0
THOMAS ADAMS.		
Cross of Christ (Sol-fa, 6d.)	1	0
Golden Harvest (Sol-fa, 8d.)	1	0
Holy Child (Christmas) (Sol-fa, 6d.) ...	1	0
Nativity, The (Christmas) (Sol-fa, 8d.) ...	1	0
Rainbow of Peace (Harvest)	1	0
Story of Calvary, The...	1	6
A. H. ALLEN.		
Newfoundland	1	0
THOMAS ANDERTON.		
Norman Baron	1	0
Wreck of the Hesperus (Sol-fa, 4d.) ...	1	0
Yule Tide	1	6
J. H. ANGER.		
Song of Thanksgiving	1	0
P. ARMES.		
Hezekiah	2	6
St. Barnabas	2	0
St. John the Evangelist	2	6
A. D. ARNOTT.		
Ballad of Carmilhan (Sol-fa, 1s. 6d.) ...	2	6
Young Lochinvar (Sol-fa, 6d.)...	1	6
E. ASPA.		
Endymion (With Recitation)	2	6
Gipsies	1	0
ASTORGA.		
Stabat Mater	1	0
IVOR ATKINS.		
Hymn of Faith	1	6
AUBER.		
Fra Diavolo (Opera)	3	6
Masaniello (ditto)	3	6
J. C. BACH.		
I wrestle and pray (Motet) (Sol-fa, 2d.) ...	0	4
J. S. BACH.		
Be not afraid (New Edition)	0	8
Bide with us (Sol-fa, 6d.)	1	0
Blessing, Glory, and Wisdom...	0	6
Christ lay in death's dark prison... ...	1	0
Christmas Oratorio	2	0
Ditto (Parts 1 & 2) (Sol-fa, 6d.) ...	1	0
Ditto (Parts 3 & 4)	1	0
Ditto (Parts 5 & 6)	1	0
Come, Jesu, come (Motet)	1	0
Come, Redeemer of our race	1	0
From depths of woe I call on Thee ...	1	0
Give the hungry man thy bread	1	0
God goeth up with shouting	1	0
God so loved the world	1	0
God's time is the best (Sol-fa, 6d.)	1	0
How brightly shines (Choruses, Sol-fa, 6d.)	1	0
If thou but sufferest God to guide thee	1	0
Jesu, priceless Treasure (Sol-fa, 6d.) ...	1	0
Jesus, now will we praise Thee	1	0
Jesus sleeps, what Hope remaineth ...	1	0
Let Songs of rejoicing	1	0
Lord is a Sun and Shield	1	0
Lord is my Shepherd (Choruses only, Sol-fa, 2d.)	1	0
Lord, rebuke me not	1	0
Magnificat in D	1	0
Mass in B minor (Choruses only, Sol-fa, 2s.)	2	6
Missa Brevis in A	1	6
My Spirit was in heaviness (Sol-fa, 8d.) ...	1	0
Now shall the grace (Sol-fa, 6d.)	0	6

	s.	d.
J. S. BACH.—*Continued.*		
O light Everlasting (Sol-fa, 6d.)	1	0
O praise the Lord for all His mercies ...	1	0
O teach me, Lord, my days to number ...	1	0
Passion (St. John)	2	0
Passion (St. Matthew)	2	0
Ditto (Abridged, as used at St. Paul's)	1	6
Ditto (Choruses only, Sol-fa)	1	0
Ditto (New Edition) (Sol-fa, 1s.) ...	2	6
Phœbus and Pan	1	6
Praise our God who reigns in heaven ...	1	0
Praise thou the Lord, Jerusalem	1	0
Sages of Sheba	1	0
Sing ye to the Lord (Motet) (Sol-fa, 1s.)	1	0
Sleepers, wake (Sol-fa, 6d.)	1	0
Spirit also helpeth us (Motet)	1	0
Strike, thou hour so long expected ...	1	0
Stronghold sure (Choruses, Sol-fa, 6d.) ...	1	0
There is nought of soundness in all my body	1	0
Thou Guide of Israel	1	0
Wailing, Crying, Mourning	1	0
Watch ye, pray ye	1	0
When will God recall my spirit	1	0
GRANVILLE BANTOCK.		
Fire-Worshippers	2	6
J. BARNBY.		
Lord is King (Sol-fa, 1s.)	1	6
Rebekah (Sol-fa, 9d.)	1	0
J. F. BARNETT.		
Ancient Mariner (Sol-fa, 2s.)	3	6
Paradise and the Peri	4	0
Wishing Bell (Female Voices) (Sol-fa, 1s.)	2	6
MARMADUKE BARTON.		
Mass in A major (For Advent and Lent) ...	1	0
ARNOLD BAX.		
Fatherland...	1	0
BEETHOVEN.		
Choral Fantasia (Sol-fa, 3d.)	1	0
Choral Symphony (Vocal Part) (Sol-fa, 6d.)	2	6
Communion Service in C	1	6
Engedi; or, David in the Wilderness ...	1	0
Fidelio (Opera)	3	6
Ditto (Choruses only)	2	0
Ditto (Finale Act II.)	1	6
Mass in C (Sol-fa, 1s.)	1	0
Mass in D	2	0
Mount of Olives (Choruses, 6d.) (Sol-fa, 6d.)	1	0
Praise of Music	1	6
Ruins of Athens (Sol-fa, 6d.)	1	6
A. H. BEHREND.		
Singers from the sea (Female V.) (Sol-fa, 9d.)	1	6
Through the year (Female V.) (Sol-fa, 9d.)	2	0
BELLINI.		
Norma (Opera)	3	6
I Puritani (ditto)	3	6
Sonnambula (ditto)	3	6
WILFRED BENDALL.		
Lady of Shalott (Female V.) (Sol-fa, 8d.)...	1	6
Legend of Bregenz (Female Voices) ...	1	6
Ditto (Sol-fa)	0	8
Song Dances (Vocal Suite) (Female Voices)	1	0
Ditto (Sol-fa)	0	6
KAREL BENDL.		
Water-Sprite's Revenge (Female Voices)	1	0
JULIUS BENEDICT.		
Legend of St. Cecilia (Sol-fa, 1s. 6d.) ...	2	6
Passion Music from St. Peter...	1	6
St. Peter	3	0
GEORGE J. BENNETT.		
Easter Hymn	1	0
W. STERNDALE BENNETT.		
Exhibition Ode	1	0
May Queen (Sol-fa, 6d.) (Choruses, 8d.) ...	1	0
Woman of Samaria (Sol-fa, 9d.)	1	0
HECTOR BERLIOZ.		
Childhood of Christ (Choruses, Sol-fa, 8d.)	2	0
Faust (Choruses, Sol-fa, 1s.)	2	0
Te Deum Laudamus (Latin) (Sol-fa, 1s. 6d.)	2	0
G. R. BETJEMANN.		
Song of the Western Men	1	0

HUGH BLAIR. s. d.
Blessed are they who watch 1 6
Harvest-Tide 1 0
Song of Deborah and Barak 2 6
Trafalgar (Sol-fa, 8d.) 1 6

JOSIAH BOOTH.
Day of Rest (Female Voices) (Sol-fa, 9d.) ... 1 6

RUTLAND BOUGHTON.
Invincible Armada 1 6
Midnight 2 0
Skeleton in Armour 2 0

KATE BOUNDY.
Rival Flowers (Operetta) (Sol-fa, 6d.) ... 1 6

E. M. BOYCE.
Lay of the Brown Rosary 1 6
Sands of Corriemie (Female V.)(Sol-fa, 6d.) 1 6
Young Lochinvar 1 6

J. BRAHMS.
Requiem (Sol-fa, 1s.) 1 0
Song of Destiny 1 0

CHARLES BRAUN.
Country Mouse and the Town Mouse (for Children) (Sol-fa, 4d.) 1 0
Queen Mab (Operetta) (Sol-fa, 9d.) 2 0
Sigurd 5 0
Snow Queen (Operetta) (Sol-fa, 6d.) ... 1 0

A. HERBERT BREWER.
Emmaus (Sol-fa, 9d.) 1 6
Holy Innocents 2 0
O praise the Lord 1 0
O Sing unto the Lord 1 6
Sir Patrick Spens (Sol-fa, 8d.) 1 6
Song of Eden 1 0
Summer Sports 1 6

J. C. BRIDGE.
Daniel 3 6
Resurgam 1 6
Rudel 4 0

J. F. BRIDGE.
Ballad of the Clampherdown (Sol-fa, 8d.) 1 0
Boadicea 2 6
Callirhoë (Sol-fa, 1s. 6d.) 2 6
Cradle of Christ ("Stabat Mater") ... 1 6
Flag of England (Sol-fa, 9d.) 1 6
Forging the Anchor (Sol-fa, 1s.) 1 6
Frogs and the Ox (Children) (Sol-fa, 6d.)... 1 0
Hymn to the Creator 1 0
Inchcape Rock (Sol-fa, 6d.) 1 0
Lobster's Garden Party (Boys') (Sol-fa, 4d.) 1 0
Lord's Prayer (Sol-fa, 6d.) 1 0
Mount Moriah 3 0
Nineveh 2 6
Rock of Ages (Latin and English) (Sol-fa, 4d.) 1 0
Song of the English (Sol-fa, 6d.) 1 0
Spider and the Fly (Female V.) (Sol-fa, 6d.) 1 0

EDWARD BROOME.
Hymn of Trust 1 0

DUDLEY BUCK.
Light of Asia 3 0

EDWARD BUNNETT.
Out of the Deep 1 0

T. A. BURTON.
Captain Reece (Boys' Voices) (Sol-fa, 6d.) 1 0
Martinet (Humorous Naval Cantata for Boys) (Sol-fa, 6d.) 1 0
Tragedy of Cock Robin (Short Action Piece) (Sol-fa, 3d.) 0 8
Yarn of the Nancy Bell (Boys' Voices) (Sol-fa, 6d.) 1 0

W. BYRD.
Mass for Four Voices 2 6

CARISSIMI.
Jephthah 1 0

A. von AHN CARSE.
Lay of the Brown Rosary 2 6

WILLIAM CARTER.
Placida (Choruses only, 1s.) 2 0

CHERUBINI.
First Requiem Mass, C minor (Lat. and Eng.) 1 0
Second Mass in D minor 2 0
Third Mass in A (Coronation) 1 0
Fourth Mass in C 1 0

E. T. CHIPP.
Naomi 2 0

HAMILTON CLARKE. s. d.
Daisy Chain (Operetta) (Sol-fa, 9d.) ... 2 6
Drums and Voices (Operetta) (Sol-fa, 9d.) 2 0
Hornpipe Harry (Operetta) (Sol-fa, 9d.) ... 2 6
Missing Duke (Operetta) (Sol-fa, 9d.) ... 2 6
Pepin the Pippin (Operetta) (Sol-fa, 9d.) ... 2 6

FREDERIC CLIFFE.
North-East Wind (Sol-fa, 9d.) 2 0

GERARD F. COBB.
My soul truly waiteth 1 0
Song of Trafalgar (Male Voices) 2 0

S. COLERIDGE-TAYLOR.
A Tale of Old Japan (Sol-fa, 1s. 6d.) ... 2 6
Atonement (Sacred Cantata) 3 6
Blind Girl of Castél-Cuillé (Sol-fa, 1s.)... 2 6
Bon-Bon Suite (Sol-fa, 1s.) 2 0
Death of Minnehaha (Sol-fa, 1s.) 1 6
Endymion's Dream (Sol-fa, 9d.) 1 6
Hiawatha's Wedding-Feast (Sol-fa, 1s.) ... 1 6
Ditto ditto (German words) Mark 3
Hiawatha's Departure (Sol-fa, 1s.) 2 0
Meg Blane (Sol-fa, 9d.) 2 0
Scenes from the Song of Hiawatha... ... 3 6
Ditto ditto (Sol-fa) 2 0

FREDERICK CORDER.
Bridal of Triermain (Sol-fa, 1s.) 2 6

MICHAEL COSTA.
Dream (Serenata) 1 0

H. COWARD.
Gareth and Linet (Choruses, Sol-fa, 1s.) ... 2 6
Story of Bethany (Sol-fa, 1s. 6d.) 2 6

F. H. COWEN.
Christmas Scenes (Female V.) (Sol-fa, 9d.) 2 0
Coronation Ode 1 6
Daughter of the Sea (Female V.) (Sol-fa, 1s.) 2 0
He giveth His beloved sleep (Sol-fa, 6d.) 1 0
John Gilpin (Sol-fa, 1s.) 2 0
Ode to the Passions (Sol-fa, 1s.) 2 0
Rose of Life (Female Vv.) (Sol-fa, 9d.) ... 2 0
Ruth (Oratorio) (Sol-fa, 1s. 6d.) 4 0
Sleeping Beauty (Sol-fa, 1s. 6d.) 2 6
Song of Thanksgiving 1 6
St. John's Eve (Sol-fa, 1s. 6d.) 2 6
Summer on the River (Female V.) (Sol-fa, 9d.) 2 0
Thorgrim (Opera) 5 0
Veil (Poem) 3 0
Village Scenes (Female Vv.) (Sol-fa, 9d.)... 1 6
Water Lily 2 6

J. W. COWIE.
Via Crucis (Sol-fa, 1s.) 1 6

A. L. COWLEY.
Harvest Covenant (Sol-fa, 1s.) 2 0

J. MAUDE CRAMENT.
I will magnify Thee, O God 2 6
Little Red Riding-hood (Female Voices) 2 0

W. CROTCH.
Palestine 3 0

W. H. CUMMINGS.
Fairy Ring 2 6

W. G. CUSINS.
Te Deum in B flat 1 6

FELICIEN DAVID.
Desert (Male Voices) (Sol-fa, 8d.) 1 6

W. T. DAVID.
Blind Man of Judah (Sol-fa, 1s.) 2 0

H. WALFORD DAVIES.
Everyman (Sol-fa, 2s.) 3 0
Hervé Riel (Sol-fa, 8d.) 1 0
Humpty Dumpty (for Children) (Sol-fa, 9d.) 1 6
Lift up your hearts 2 6
Noble Numbers 3 0
Ode on Time... ... ... 1 0
Temple (Oratorio) 4 0
Three Jovial Huntsmen (Folio) 1 6

DONIZETTI.
La Figlia del Reggimento (Opera) 3 6
Lucia di Lammermoor (Opera)... ... ... 3 6
Lucrezia Borgia (Opera) 3 6

F. G. DOSSERT.
Communion Service in E minor 2 0

T. F. DUNHILL.
Frolicsome Hours (Sol-fa, 6d.) 1 6
Tubal Cain (Sol-fa, 6d.) 1 0

ANTONÍN DVOŘÁK.

	s.	d.
At the foot of the Cross (Sol-fa, 1s. 6d.) ...	2	6
Communion Service in D	1	6
Mass in D	1	6
Patriotic Hymn	1	6
Ditto (German and Bohemian Words)	3	0
Requiem Mass	5	0
Spectre's Bride (Sol-fa, 1s. 6d.) ...	3	0
Ditto (German and Bohemian Words)	6	0
Stabat Mater (Sol-fa, 1s. 6d.)	2	6
St. Ludmila	5	0
Ditto (German and Bohemian Words)	8	0

A. E. DYER.

Electra of Sophocles (Male Voices) ...	1	6
Salvator Mundi	2	6

H. J. EDWARDS.

Ascension	2	6
Epiphany	2	0
Praise to the Holiest	1	6
Risen Lord	2	6

EDWARD ELGAR.

Apostles (Oratorio)	5	0
Ditto (Choruses) (Sol-fa)...	2	6
Ditto (German Words) Mark 8		
Banner of St. George (Sol-fa, 1s.)	1	6
Black Knight (Sol-fa, 1s.)	2	0
Caractacus (Choruses only, Sol-fa, 1s. 6d.)	3	6
Dream of Gerontius	3	6
Ditto, (Choruses only, Sol-fa)	1	6
Ditto, (German Words) Mark 6		
Ditto, (French Words, Prix fr. 7.50 net.)		
Kingdom (Oratorio)	5	0
Ditto (Choruses) (Sol-fa)	2	6
Ditto (German words) Mark 5		
King Olaf (Choruses only, Sol-fa, 1s. 6d.)	3	0
Light of Life (Lux Christi) (Sol-fa, 1s.) ...	2	6
Te Deum and Benedictus, in F	1	0

ROSALIND F. ELLICOTT.

Birth of Song	1	6
Elysium	1	0

GUSTAV ERNEST.

All the year round (Female Voices) (Sol-fa, 9d.)	1	6

HARRY EVANS.

Victory of St. Garmon (Sol-fa, 9d.) ...	1	6

A. J. EYRE.

Communion Service in E flat	1	0

T. FACER.

Merry Christmas (School Cantata) (Female Voices) (Sol(fa, 6d.)	1	0
Red Riding-Hood's Reception (Operetta)	2	6
Ditto ditto (Sol-fa) ...	0	9
Sons of the Empire (Female V.) (Sol-fa, 6d.)	1	6

EATON FANING.

Buttercups and Daisies (Female Voices) (Sol-fa, 9d.)	1	6

HENRY FARMER.

Mass in B flat (Latin and English) (Sol-fa, 1s.)	2	0

PERCY E. FLETCHER.

Deacon's Masterpiece (Humorous) (Sol-fa, 1s.)	1	6
Enchanted Island (Operetta) (Sol-fa, 9d.)	2	0
Old Year's Vision (Operetta) (Sol-fa, 6d.)	1	6
Toy Review (Operetta) (Sol-fa, 8d.)	1	6
Walrus and the Carpenter (Short Cantata for Schools) (Sol-fa, 4d.)	1	0

FLOTOW.

Martha (Opera)	3	6

J. C. FORRESTER.

Kalendar (Female Voices) (Sol-fa, 9d.) ...	2	0

MYLES B. FOSTER.

Angels of the Bells (Female V.) (Sol-fa, 8d.)	1	6
Bonnie Fishwives (Female V.) (Sol-fa, 9d.)	1	6
Coming of the King (Female V.) (Sol-fa, 8d.)	1	6
Merry Games for Children (an Action Cantata for Children)	0	8
Snow Fairies (Female Voices) (Sol-fa, 6d.)	1	6

ROBERT FRANZ.

Praise ye the Lord (Psalm 117)	1	0

A. M. FRIEDLÄNDER.

Music	1	6
Return to Zion	2	6

NIELS W. GADE.

	s.	d.
Christmas Eve (Sol-fa, 4d.)	1	0
Comala	2	0
Crusaders (Sol-fa, 1s.)	2	0
Erl-King's Daughter (Sol-fa, 9d.)	1	0
Psyche (Sol-fa, 1s. 6d.)	2	6
Spring's Message (Sol-fa, 3d.)	0	8
Zion	1	0

HENRY GADSBY.

Alcestis (Male Voices)	4	0
Columbus (ditto)	2	6
Lord of the Isles (Sol-fa, 1s. 6d.)	2	6

F. W. GALPIN.

Ye Olde Englyshe Pastymes (Female V.)	1	6

H. BALFOUR GARDINER.

News from Whydah	0	8

G. GARRETT.

Harvest Cantata (Sol-fa, 6d.)...	1	0
Shunammite	3	0
Two Advents	1	6

A. R. GAUL.

Around the Winter Fire (Female Voices)	2	0
Ditto (ditto) (Sol-fa) ...	0	9
Elfin Hill (Female Voices)	2	0
Hare and the Tortoise (For Children) ...	1	0
Ditto (ditto) (Sol-fa)	0	6
Holy City (Sol-fa, 1s.)	2	6
Israel in the Wilderness (Sol-fa, 1s.) ...	2	6
Joan of Arc (Sol-fa, 1s.)...	2	6
Legend of the Wood (Female V.) (Sol-fa, 8d.)	1	0
Passion Service	2	6
Prince of Peace (Sol-fa, 1s.)	2	6
Ruth (Sol-fa, 9d.) (Choruses only, 1s.) ...	2	0
Song of Life (Sol-fa, 6d.)	1	0
Ten Virgins (Sol-fa, 1s.)	2	6
Toilers of the deep (Female Voices) ...	2	0
Una (Sol-fa, 1s.)	2	6

FR. GERNSHEIM.

Salamis. A Triumph Song (Male Voices)	1	0

E. OUSELEY GILBERT.

Santa Claus and His Comrades (Operetta)	2	0
Ditto ditto (Sol-fa)	0	8

F. E. GLADSTONE.

Philippi	2	6

GLUCK.

Iphigenia in Aulis (Opera)	3	6
Iphigenia in Tauris (Opera)	3	6
Orpheus (Opera) (Choruses, Sol-fa, 1s.) ...	3	6
Ditto (Act II. only)	1	6
Ditto (Act II. Choruses only) (Sol-fa)	0	9

PERCY GODFREY.

Song of the Amal...	1	6

HERMANN GOETZ.

By the Waters of Babylon	1	0
Nœnia	1	0
Water-Lily (Male Voices) (Sol-fa, 9d.) ...	1	6

A. M. GOODHART.

Arethusa	1	0
Earl Haldan's Daughter	1	0
Founder's Day, ...	1	6
Sir Andrew Barton	1	0
Spanish Armada	0	6

CH. GOUNOD.

Communion Service (Messe Solennelle)...	1	6
Ditto (Troisième Messe Solennelle)	1	6
Daughters of Jerusalem (Latin, 1s.) ...	1	0
De Profundis (Latin Words)	1	0
Ditto (Out of Darkness)	1	0
Gallia (Sol-fa, 4d.)	1	0
Faust (Opera) (Selection) (Sol-fa, 9d.) ...	1	0
Messe Solennelle (St. Cecilia)	1	0
Messe Solennelle Troisième	1	6
Mors et Vita (Latin or English)	2	6
Ditto Sol-fa (Latin and English)...	1	0
Ditto Parts II. and III.	1	6
Ditto Ditto. (English)...	1	6
Ditto (Requiem Mass)	1	6
O come near to the Cross (Stabat Mater)	0	8
Out of Darkness	1	0
Redemption (English Words) (Sol-fa, 1s.) ..	2	6
Ditto Part I.	1	6
Ditto Part II.	1	0
Ditto Part III.	1	0
Ditto (French Words)	8	4
Ditto (German Words)	10	0

C. H. GRAUN. s. d.
Passion of Our Lord (Choruses 1s.) 2 0
Te Deum 2 0

ALAN GRAY.
Arethusa 1 6
Legend of the Rock-Buoy Bell 1 0
Song of Redemption 1 6
The Widow of Zarephath 2 0

J. O. GRIMM.
Soul's Aspiration 1 0

G. HALFORD.
Paraclete 2 0

E. V. HALL.
Is it nothing to you (Sol-fa, 3d.) 0 8

W. A. HALL.
Presentation in the Temple 1 6

HANDEL.
Acis and Galatea 1 0
Ditto, New Edition, edited by J. Barnby 1 0
Ditto ditto (Sol-fa) 0 9
Alceste 2 0
Alexander Balus 3 0
Alexander's Feast 2 0
Athaliah 3 0
Belshazzar 3 0
Chandos Te Deum 1 0
Coronation and Funeral Anthems. Cloth 5 0
Or, singly:
Let thy hand be strengthened ... 0 6
My heart is inditing 0 8
The King shall rejoice (Sol-fa, 3d.) ... 0 6
The ways of Zion 1 0
Zadok the Priest (Sol-fa, 1½d.) 0 3
Deborah 2 0
Dettingen Te Deum 1 0
Dixit Dominus (from Psalm 110) 1 0
Esther 3 0
Hercules (Choruses only, 1s.)... ... ... 3 0
Israel in Egypt, edited by Mendelssohn 2 0
Israel in Egypt, edited by V. Novello.
Pocket Edition (Sol-fa, 1s.) 1 0
Jephtha 2 0
Joshua (Choruses only, Sol-fa, 8d.)... ... 2 0
Judas Maccabæus (Sol-fa, 1s.) 2 0
Ditto Pocket Edition 1 0
Ditto (Choruses only)... ... ... 0 8
Ditto Edited by John E. West ... 2 0
King shall rejoice (Four-part) (Sol-fa, 3d.) 0 6
L'Allegro (Choruses only, 1s.) 2 0
Messiah, edited by V. Novello (Sol-fa, 1s.) 2 0
Ditto. ditto. Pocket Edition 1 0
Messiah, edited by W. T. Best 2 0
Ditto (Sol-fa) 1 0
Ditto (Choruses only)... ... ... 0 8
Messiah, edited by E. Prout (Sol-fa, 1s.) ... 2 0
Nisi Dominus (Psalm 127) 1 0
O come let us sing unto the Lord 1 0
O praise the Lord with one consent (Sixth Chandos Anthem) (Sol-fa, 4d.)... 1 0
O praise the Lord, ye Angels (Folio) ... 2 6
Ode on St. Cecilia's Day 1 0
Passion 3 0
Ditto (Abridged Edition) 1 0
Samson (Sol-fa, 1s.) 2 0
Saul (Choruses only, 1s.) 2 0
Semele 3 0
Solomon (Choruses only, 1s. 6d.) 2 0
Susanna 3 0
Theodora 3 0
Triumph of Time and Truth 3 0
Utrecht Jubilate 1 0

ALFRED HARBOROUGH.
Crossing the Bar 2 6

SYDNEY HARDCASTLE.
Sing a Song of Sixpence (Operetta) ... 0 6

HARDY, T. M.
Rip Van Winkle (Operetta) (Sol-fa, 6d.) ... 1 6

JULIUS HARRISON.
Harvest Cantata (Sol-fa, 8d.) 1 0
Christmas Cantata 1 0

C. A. E. HARRISS.
Crowning of the King (Sol-fa, 4d.) 0 6
Pan (A Choric Idyl) 2 6
Sands of Dee 1 0

BASIL HARWOOD.
As by the streams of Babylon 1 6
Inclina, Domine (Psalm 86) 3 0
Jesus! Thy boundless love to me 1 0

J. W. G. HATHAWAY. s. d.
How sweet the moonlight sleeps 1 0
Jack Horner's Ride (Children) (Sol-fa, 8d.) 2 0
Legend of Bregenz 1 6

F. K. HATTERSLEY.
How they brought the good news from Ghent to Aix 1 6
King Robert of Sicily 2 6

HAYDN.
Creation (Sol-fa, 1s.) (Choruses, 8d.) 2 0
Ditto Pocket Edition 1 0
Insanæ et Vanæ Curæ (Latin or English) 0 4
Mass in B flat, No. 1 (Latin) 1 0
Ditto (Latin and English) 1 0
Mass in C, No. 2 (Latin)... ... ... 1 0
Mass (Imperial), No. 3 (Latin and English) 1 0
Ditto (Latin)... ... ... 1 0
Mass, No. 16 (Latin) 1 6
Passion; or, Seven Last Words 2 0
Seasons (Choruses, 1s.) ... ... 3 (
Each Season, singly (Spring, Sol-fa, 6d.) 1 (
Te Deum (English and Latin) ... ... 1 (

BATTISON HAYNES.
Fairies' Isle (Female Voices) 1 6
Sea Dream (Female Voices) (Sol-fa, 6d.) ... 1 6
Sea Fairies (Female Voices) (Sol-fa, 6d.) ... 1 6

C. SWINNERTON HEAP.
Fair Rosamond (Sol-fa, 2s.) (Choruses, 1s. 6d.) 3 6

EDWARD HECHT.
Eric the Dane 3 0
O may I join the Choir Invisible 1 0

GEORG HENSCHEL.
Out of Darkness (Psalm 130) 2 6
Stabat Mater 2 6
Te Deum Laudamus in C 1 6

H. M. HIGGS.
Erl King 1 0

HENRY HILES.
Crusaders 2 6

FERDINAND HILLER.
All they that trust in Thee 0 8
Nala and Damayanti 4 0
Song of Victory (Sol-fa, 9d.) 1 0

H. E. HODSON.
Golden Legend 2 0

HEINRICH HOFMANN.
Champagnerlied (Male Voices) 1 6
Cinderella 2 6
Melusina 2 0
Song of the Norns (Female Voices) ... 1 0

SIDNEY R. HOGG.
Norman Baron 1 6

JOSEPH HOLBROOKE.
Byron (Poem) 1 6

C. HOLLAND.
After the Skirmish 1 0

T. S. HOLLAND.
King Goldemar (Operetta) (Sol-fa, 9d.) ... 2 0
Pastoral Medley (Sketch) (Sol-fa, 9d.) ... 2 0

GUSTAV VON HOLST.
Idea (Operetta) (Sol-fa, 6d.) 1 0
King Estmere 2 0

HUMMEL.
Alma Virgo (Latin and English) 0 4
Communion Service in B flat 2 0
Ditto in D 2 0
Ditto in E flat 2 0
Mass in B flat, No. 1 ... ... 1 0
Mass in E flat, No. 2 ... ... 1 0
Mass in D, No. 3 ... ... 1 0
Quod in Orbe (Latin and English) 0 4

W. H. HUNT.
Stabat Mater 1 0

G. F. HUNTLEY.
Puss-in-Boots (Operetta) (Sol-fa, 9d.) ... 2 0
Victoria (Sol-fa, 1s.) 2 0

H. H. HUSS.
Ave Maria (Female Voices) (Sol-fa, ... 1 0

F. ILIFFE.
Sweet Echo 1 0

JOHN W. IVIMEY.
Witch of the Wood (Operetta) (Sol-fa 9d.) 2 0

W. JACKSON. s. d.
YEAR 2 0

G. JACOBI.
BABES IN THE WOOD (OPERETTA) (SOL-FA, 9d.) 2 0
CINDERELLA (OPERETTA) (SOL-FA, 1s.) 2 0

D. JENKINS.
DAVID AND SAUL (SOL-FA, 2s.) 3 0

A. JENSEN.
FEAST OF ADONIS (SOL-FA, 6d.) 1 0

W. JOHNSON.
ECCE HOMO 1 0

H. FESTING JONES.
KING BULBOUS (OPERETTA) (SOL-FA, 8d.) ... 2 0

WARWICK JORDAN.
BLOW YE THE TRUMPET IN ZION 1 0

N. KILBURN.
BY THE WATERS OF BABYLON 1 0
LORD IS MY SHEPHERD (PSALM 23) 0 8
SILVER STAR (FEMALE VOICES) 1 6

OLIVER KING.
BY THE WATERS OF BABYLON (PSALM 137) ... 1 6
NAIADS (FEMALE VOICES) 1 6
ROMANCE OF THE ROSES 2 6
SANDS O' DEE (SOL-FA, 2d.) 0 4
THREE FISHERS (SOL-FA, 3d.) 0 6

J. KINROSS.
SONGS IN A VINEYARD (FEMALE V.) (SOL-FA, 6d.) 1 6

H. LAHEE.
SLEEPING BEAUTY (FEMALE VV.) (SOL-FA, 6d.) 1 6

MAX LAISTNER.
FRIAR'S MERE (MALE VOICES) 1 6

HENRY LAWES.
MASQUE OF COMUS 2 0

EDWIN H. LEMARE.
COMMUNION SERVICE IN F 2 6
'TIS THE SPRING OF SOULS TO-DAY 1 0

LEONARDO LEO.
DIXIT DOMINUS 1 0

F. LEONI.
GATE OF LIFE (SOL-FA, 1s.) 2 0

H. LESLIE.
FIRST CHRISTMAS MORN 2 6

F. LISZT.
LEGEND OF ST. ELIZABETH 3 0
THIRTEENTH PSALM 2 0

C. H. LLOYD.
ALCESTIS (MALE VOICES) 1 6
ANDROMEDA 3 0
GLEANERS' HARVEST (FEMALE VOICES) 1 6
HERO AND LEANDER (SOL-FA, 9d.) 1 6
HYMN OF THANKSGIVING 2 0
LONGBEARD'S SAGA (MALE VOICES) 1 6
O GIVE THANKS UNTO THE LORD 1 0
RIGHTEOUS LIVE FOR EVERMORE 1 6
ROSSALL 2 0
SIR OGIE AND THE LADIE ELSIE 1 6
SONG OF BALDER 1 0
SONG OF JUDGMENT 2 6

CLEMENT LOCKNANE.
ELFIN QUEEN (FEMALE VOICES) 1 6

HARVEY LÖHR.
QUEEN OF SHEBA (CHORUSES ONLY, 1s.) ... 5 0

W. H. LONGHURST.
VILLAGE FAIR (FEMALE VOICES) 2 0

ELVA LORENCE AND G. KENNEDY CHRYSTIE.
TERRA FLORA (OPERETTA FOR CHILDREN) ... 2 0

C. EGERTON LOWE.
LITTLE BO-PEEP (OPERETTA) (SOL-FA, 4d.) ... 1 0

M. L. C. L.
SPORTS (OPERETTA) 2 0

HAMISH MacCUNN.
LAY OF THE LAST MINSTREL (SOL-FA, 1s. 6d.) ... 2 6
LORD ULLIN'S DAUGHTER (SOL-FA, 8d.) 1 0
WRECK OF THE HESPERUS (SOL-FA, 6d.) ... 1 0

G. A. MACFARREN. s. d.
AJAX (GREEK PLAY) (MALE VOICES) 3 0
LADY OF THE LAKE (CHORUSES) (SOL-FA, 1s.) ... 2 0
MAY DAY (CHORUSES, 6d.) (SOL-FA, 6d.) ... 1 0
OUTWARD BOUND 1 0
ST. JOHN THE BAPTIST (CHORUSES) (SOL-FA, 1s.) 3 0
SONGS IN A CORNFIELD (FEMALE VOICES) ... 1 6
DITTO (DITTO) (SOL-FA) ... 0 9

A. C. MACKENZIE.
BETHLEHEM 5 0
DITTO ACT II., SEPARATELY 2 6
BRIDE (SOL-FA, 8d.) 1 0
COLOMBA (LYRICAL DRAMA) 5 0
DITTO (GERMAN WORDS) 8 0
COTTER'S SATURDAY NIGHT (SOL-FA, 1s.) ... 2 0
DREAM OF JUBAL 2 6
DITTO (CHORUSES ONLY, SOL-FA) 1 0
JASON 2 6
JUBILEE ODE 1 6
NEW COVENANT 1 6
PROCESSION OF THE ARK (CHORAL SCENE) ... 1 6
DITTO (DITTO) (SOL-FA) ... 0 9
ROSE OF SHARON (SOL-FA, 2s.) 2 6
STORY OF SAYID 3 0
TROUBADOUR (LYRICAL DRAMA) 5 0
VENI, CREATOR SPIRITUS 2 0
WITCH'S DAUGHTER 3 6

A. M. MACLEAN.
ANNUNCIATION 2 6

C. MACPHERSON
BY THE WATERS OF BABYLON (PSALM 137) ... 2 0

L. MANCINELLI.
ERO E LEANDRO (OPERA) 5 0

F. W. MARKULL.
ROLAND'S HORN (MALE VOICES) 2 6

F. E. MARSHALL.
PRINCE SPRITE (FEMALE VOICES) 2 6
CHORAL DANCES FROM DITTO 1 0

GEORGE C. MARTIN
COMMUNION SERVICE IN A 1 0
DITTO IN C 1 0
FESTIVAL TE DEUM IN A (SOL-FA, 2d.) ... 0 6

J. MASSENET.
MANON (OPERA) 6 0

J. T. MASSER.
HARVEST CANTATA 1 0

J. H. MAUNDER.
BETHLEHEM (CHRISTMAS) (SOL-FA, 1s.) ... 2 0
OLIVET TO CALVARY (SOL-FA, 9d.) 1 6
PENITENCE, PARDON, AND PEACE (SOL-FA, 1s.) 1 6
SONG OF THANKSGIVING (SOL-FA, 9d.) 1 6

T. R. MAYOR.
LOVE OF CHRIST 1 0

J. H. MEE.
DELPHI, A LEGEND OF HELLAS (MALE VOICES) 1 0
HORATIUS (MALE VOICES) 1 0
MISSA SOLENNIS IN B FLAT 2 0

MENDELSSOHN.
ANTIGONE (MALE VOICES) (SOL-FA, 1s.) ... 4 0
AS THE HART PANTS (PSALM 42) (SOL-FA, 6d.) ... 1 0
ATHALIE (SOL-FA, 8d.) 1 0
AVE MARIA (SAVIOUR OF SINNERS) 1 0
CHRISTUS (SOL-FA, 6d.) 1 0
COME, LET US SING (PSALM 95) (SOL-FA, 6d.) ... 1 0
ELIJAH (POCKET EDITION) 1 0
DITTO (SOL-FA, 1s.) 2 0
DITTO (CHORUSES ONLY) 1 0
FESTGESANG (S.A.T.B.) (SOL-FA, 2d.) 1 0
DITTO (MALE VOICES) (T.T.B.B.) ... 1 0
HEAR MY PRAYER (S. SOLO AND CHORUS) ... 1 0
DITTO (DITTO) (SOL-FA, 2d.) ... 0 4
HYMN OF PRAISE (LOBGESANG) (SOL-FA, 6d.) ... 1 0
DITTO (CHORUSES ONLY) 0 6
LAUDA SION (PRAISE JEHOVAH) (SOL-FA, 9d.) ... 1 0
LORD, HOW LONG WILT THOU (SOL-FA, 4d.) ... 1 0
LORELEY (OPERA) (SOL-FA, 6d.) 1 0
MAN IS MORTAL (EIGHT VOICES) 1 0
MIDSUMMER NIGHT'S DREAM (FEMALE VOICES) 1 0
DITTO (DITTO) (SOL-FA) ... 0 4
MY GOD, WHY, O WHY (SOL-FA, 4d.) 0 6
NOT UNTO US, O LORD (PSALM 115) 1 0

MENDELSSOHN—*Continued.* s. d.

ŒDIPUS AT COLONOS (MALE VOICES) 3 0
ST. PAUL (CHORUSES, SOL-FA, IS.) 2 0
DITTO (POCKET EDITION) 1 0
SING TO THE LORD (PSALM 98) 0 8
SON AND STRANGER (OPERETTA) 4 0
THREE MOTETS FOR FEMALE VOICES 1 0
(DITTO, SOL-FA, 1½d., 2d., AND 2d. EACH.)
TO THE SONS OF ART (MALE VOICES) 1 0
DITTO (SOL-FA) 0 3
WALPURGIS NIGHT (SOL-FA, IS.) 1 0
WHEN ISRAEL OUT OF EGYPT CAME (SOL-FA, 9d.) 1 0
WHY RAGE FIERCELY (SOL-FA, 3d.) 0 6

R. D. METCALFE AND A. KENNEDY.

PRINCE FERDINAND OPERETTA (SOL-FA, 9d.) ... 2 0

MEYERBEER.

L'ETOILE DU NORD (OPERA) 5 0
NINETY-FIRST PSALM (LATIN) 1 0
DITTO (ENGLISH) 1 0

A. MOFFAT.

BEE QUEEN (OPERETTA) (SOL-FA, 6d.) 1 0
CHRISTMAS DREAM (CHILDREN) (SOL-FA, 4d.) 1 0

B. MOLIQUE.

ABRAHAM 3 0

J. A. MOONIE.

KILLIECRANKIE (SOL-FA, 8d.) 1 6
WOODLAND DREAM (FEMALE VOICES) (SOL-FA, 9d.) 2 0

HAROLD MOORE.

DARKEST HOUR (SOL-FA, 9d.) 1 6

MOZART.

COMMUNION SERVICE IN B FLAT (No. 7) ... 1 6
COSI FAN TUTTE (OPERA) 5 0
DIE ZAUBERFLŒTE (DITTO) 3 6
DON GIOVANNI (DITTO) 3 6
GLORY, HONOUR, PRAISE. THIRD MOTET (SOL-FA, 2d.) 0 3
HAVE MERCY, O LORD. SECOND MOTET ... 0 3
IL SERAGLIO (OPERA) 3 6
KING THAMOS 1 0
LE NOZZE DI FIGARO (OPERA) 3 6
LITANIA DE VENERABILI ALTARIS (IN E FLAT) 1 6
LITANIA DE VENERABILI SACRAMENTO (IN B FLAT) 1 6
MASS IN C (No. 1) (LATIN AND ENGLISH) ... 1 0
MASS IN B FLAT (No. 7) 1 0
MASS IN G (No. 12) (LATIN) 1 0
DITTO (LATIN AND ENGLISH) (SOL-FA, 9d.) 1 0
DITTO (CHORUSES ONLY) 0 8
MASS IN D (No. 15) (REQUIEM) 1 0
DITTO (LATIN AND ENGLISH) 1 0
DITTO (DITTO) (SOL-FA) ... 1 0
O GOD, WHEN THOU APPEAREST. FIRST MOTET 0 3
DITTO DITTO (SOL-FA) 0 2
SPLENDENTE TE, DEUS. FIRST MOTET ... 0 3

E. MUNDELLA.

VICTORY OF SONG (FEMALE VOICES) 1 0

JOHN NAYLOR.

JEREMIAH 3 0

J. NEŠVERA.

DE PROFUNDIS 2 6

STAFFORD NORTH.

IN THE MORNING (SOL-FA, 8d.) 1 0

E. A. NUNN.

MASS IN C 2 0

E. CUTHBERT NUNN.

FAIRY SLIPPER (CHILDREN'S OPERA) (SOL-FA, 8d.) 2 0
VIA DOLOROSA 1 6

FREDK. OUSELEY.

MARTYRDOM OF ST. POLYCARP 2 6

PALESTRINA.

COMMUNION SERVICE (ASSUMPTA EST MARIA) 2 6
COMMUNION SERVICE (MISSA PAPÆ MARCELLI) 2 6
MISSA ASSUMPTA EST MARIA 2 6
MISSA BREVIS 2 6
MISSA "O ADMIRABILE COMMERCIUM" ... 2 6
MISSA PAPÆ MARCELLI 2 0
STABAT MATER 1 6

H. W. PARKER.

HORA NOVISSIMA 3 6
KOBOLDS 1 6
LEGEND OF ST. CHRISTOPHER 5 0
WANDERER'S PSALM 2 6

1/3/12.

C. H. H. PARRY. s. d.

AGAMEMNON (GREEK PLAY) (MALE VOICES) ... 3 0
BEYOND THESE VOICES THERE IS PEACE ... 2 6
BIRDS OF ARISTOPHANES (GREEK PLAY) (MALE) 5 0
BLEST PAIR OF SIRENS (SOL-FA, 8d.) 1 0
DITTO (ENGLISH AND GERMAN WORDS) Mark 2.50
DE PROFUNDIS (PSALM 130) 2 0
ETON 2 0
ETON MEMORIAL ODE 1 6
GLORIES OF OUR BLOOD AND STATE 1 0
INVOCATION TO MUSIC 2 6
JOB (CHORUSES ONLY, SOL-FA, IS.) 2 6
JUDITH (CHORUSES ONLY, SOL-FA, 2S.) ... 5 0
KING SAUL (CHORUSES ONLY, SOL-FA, IS. 6d.) 5 0
L'ALLEGRO (SOL-FA, IS. 6d.) 2 6
LOTOS-EATERS (THE CHORIC SONG) 2 0
LOVE THAT CASTETH OUT FEAR 2 6
MAGNIFICAT (LATIN) 1 6
ODE ON ST. CECILIA'S DAY (SOL-FA, IS.) ... 2 0
ODE TO MUSIC (SOL-FA, 6d.) 1 6
PIED PIPER OF HAMELIN (SOL-FA, IS.) ... 2 0
PROMETHEUS UNBOUND 3 0
SONG OF DARKNESS AND LIGHT (SOL-FA, 9d.) ... 2 0
SOUL'S RANSOM (A PSALM OF THE POOR) ... 2 0
TE DEUM LAUDAMUS (LATIN) 2 6
DITTO (CORONATION) 1 0
VISION OF LIFE (SOL-FA, IS.) 2 6
VOCES CLAMANTIUM (THE VOICES OF THEM) 2 0
WAR AND PEACE (CHORUSES, SOL-FA, IS. 6d.) 3 0

T. M. PATTISON.

ANCIENT MARINER (CHORUSES ONLY, IS.) ... 2 6
LAY OF THE LAST MINSTREL (CHORUSES, IS.) ... 2 6
LONDON CRIES 2 0
MAY DAY 1 0
MIRACLES OF CHRIST (SOL-FA, 6d.) 1 0

A. L. PEACE.

ST. JOHN THE BAPTIST (SOL-FA, IS.) 2 6

PERGOLESI.

STABAT MATER (FEMALE VOICES) (SOL-FA, 6d.) 1 0

CIRO PINSUTI.

PHANTOMS—FANTÀSMI NELL' OMBRA 1 0

PERCY PITT.

HOHENLINDEN (MALE VOICES) 1 6

JOHN POINTER.

SONG OF HAROLD HARFAGER (MALE VOICES) (SOL-FA, 6d.) 1 0

V. W. POPHAM.

EARLY SPRING 1 0

J. B. POWELL.

PANGE LINGUA (SING, MY TONGUE) 1 6

A. H. D. PRENDERGAST

SECOND ADVENT 1 6

F. W. PRIEST.

CENTURION'S SERVANT 0 8

C. E. PRITCHARD.

KUNACEPA 4 0

E. PROUT.

DAMON AND PHINTIAS (MALE VOICES) 2 6
FREEDOM 1 0
HEREWARD 4 0
HUNDREDTH PSALM (SOL-FA, 4d.) 1 0
QUEEN AIMÉE (FEMALE VOICES) 1 6
RED CROSS KNIGHT (SOL-FA, 2s.) 4 0

H. PURCELL.

DIDO AND ÆNEAS 2 6
KING ARTHUR 2 0
MASQUE IN "DIOCLESIAN" 2 0
ODE ON ST. CECILIA'S DAY (CHORUSES, SOL-FA, 8d.) 2 0
TE DEUM AND JUBILATE IN D 1 0
TE DEUM (Ed. by J. F. BRIDGE) (SOL-FA, 6d.) 1 0
DITTO (LATIN ARRANGEMENT BY R. R. TERRY) 1 0

G. RATHBONE.

ORPHEUS (POWER OF MUSIC) (FEMALE VOICES) (SOL-FA, 6d.) 1 6
VOGELWRID THE MINNESINGER (CHILDREN'S VOICES) (SOL-FA, 6d.) 1 0

F. J. READ.

SONG OF HANNAH 1 0
ODE 1 6

J. F. H. READ.

	s.	d.
Bartimeus	1	6
Caractacus	2	6
Consecration of the banner	1	6
Death of Young Romilly	1	6
Harold	4	0
Hesperus (Sol-fa, 9d.)	1	6
In the Forest (Male Voices)	1	0
Psyche (Choruses only, 2s.)	5	0

DOUGLAS REDMAN.

Cor Unam, Via Una (Female Voices) ...	1	6

C. T. REYNOLDS.

Childhood of Samuel (Sol-fa, 1s.)	2	0

ARTHUR RICHARDS.

Punch and Judy (Operetta) (Sol-fa, 6d.) ...	1	6
Waxwork Carnival (Operetta) (Sol-fa, 8d.)	2	0

J. V. ROBERTS.

Jonah	2	0
Passion	1	6

R. WALKER ROBSON.

Christus Triumphator	3	6

W. S. ROCKSTRO.

Good Shepherd	2	6

J. L. ROECKEL.

Hours (Operetta) (Sol-fa, 9d.)	2	0
Little Snow-White (Operetta) (Sol-fa, 9d.)	2	0
Silver Penny (Operetta) (Sol-fa, 9d.) ...	2	0

EDMUND ROGERS.

Forest Flower (Female Voices)	1	6

ROLAND ROGERS.

Florabel (Female Voices) (Sol-fa, 1s.) ...	1	6
Prayer and Praise	4	0

F. ROLLASON.

Stood the Mournful Mother Weeping ..	1	6

ROMBERG.

Harmony of the Spheres	1	0
Lay of the Bell (Sol-fa, 8d.)	1	0
Te Deum	1	0
Transient and the Eternal (Sol-fa, 4d.) ...	1	0

C. B. ROOTHAM.

Andromeda	2	6

ROSSINI.

Guillaume Tell (Opera)	5	0
Il Barbiere (ditto)	3	6
Moses in Egypt	6	0
Stabat Mater (Sol-fa, 1s.) (Choruses, 6d.) ...	1	0

CHARLES B. RUTENBER.

Divine Love	2	6

JOSEPH RYELANDT.

De Komst des Heeren (Coming of the Lord)	8	0

ED. SACHS.

King-Cups	1	0
Water Lilies	1	0

C. SAINTON-DOLBY.

Florimel (Female Voices)	2	6

CAMILLE SAINT-SAËNS.

Heavens declare—Cœli enarrant	1	6

H. W. SCHARTAU.

Christmas Holidays (Female Voices) ...	0	6

SCHUBERT.

Communion Service in A flat	2	0
Ditto in B flat	2	0
Ditto in C	2	0
Ditto in E flat	2	0
Ditto in F	2	0
Ditto in G	2	0
Lazarus (Easter)	1	6
Mass in A flat	1	0
Do. in B flat	1	0
Do. in C	1	0
Do. in E flat	2	0
Do. in F (Sol-fa, 9d.)	1	0
Do. in G	1	0
Song of Miriam (Sol-fa, 6d.)	1	0
Ditto (Welsh Words) (Sol-fa) ...	0	6
Song of the spirits over the waters (Male Voices) (Sol-fa, 6d.)	1	0

SCHUMANN.

	s.	d.
Advent Hymn, "In lowly guise"	1	0
Faust	3	0
Genoveva (Opera)	3	6
King's Son	1	0
Luck of Edenhall (Male Voices) (Sol-fa, 1s.)	1	6
Manfred	1	0
Mignon's Requiem	1	0
Minstrel's Curse	1	6
New Year's Song (Sol-fa, 6d.)	1	0
Paradise and the Peri (Sol-fa, 1s. 6d.) ...	2	6
Pilgrimage of the Rose	1	0
Requiem	2	0
Song of the Night	0	9

H. SCHÜTZ.

Passion of our Lord	1	0

BERTRAM LUARD-SELBY.

Dying Swan	1	0
Fakenham Ghost	1	6
Helena in Troas	3	6
Summer by the Sea (Female Vv.) (Sol-fa, 6d.)	1	6
Waits of Bremen (Children) (Sol-fa, 6d.) ...	1	6

H. R. SHELLEY.

Vexilla Regis (The Royal banners forward)	2	6

E. SILAS.

Communion Service in C	1	6
Joash	4	0
Mass in C	1	0

HENRY SMART.

Bride of Dunkerron (Sol-fa, 1s.)	2	0
King René's Daughter (Female Voices) ..	1	6
Ditto (ditto) (Sol-fa)	0	9

J. M. SMIETON.

Ariadne (Sol-fa, 9d.)	2	0
Connla	2	6
King Arthur (Sol-fa, 1s.)	2	6

ALICE MARY SMITH.

Ode to the North-East Wind	1	0
Ode to the Passions	2	0
Red King (Male Voices)	1	0
Song of the Little Baltung (Male Voices)	1	0
Ditto (Sol-fa)	0	8

E. M. SMYTH

Mass in D	2	6

ARTHUR SOMERVELL.

Charge of the Light Brigade (Sol-fa, 4d.)	0	9
Elegy	1	6
Enchanted Palace (Operetta) (Sol-fa, 8d.)	2	0
Forsaken Merman (Sol-fa, 8d.)	1	6
King Thrushbeard (Operetta) (Sol-fa, 9d.)	2	0
Knave of Hearts (Operetta) (Sol-fa, 8d.)	2	0
Mass in C minor	2	6
Ode on the Intimations of Immortality ...	2	0
Ode to the Sea (Sol-fa, 1s.)	2	0
Power of Sound (Sol-fa, 1s.)	2	0
Princess Zara (Operetta) (Sol-fa, 9d.) ...	2	0
Seven Last Words	1	0

R. SOMERVILLE.

'Prentice Pillar (Opera)	2	0

W. H. SPEER.

Jackdaw of Rheims	2	0
Lay of St. Cuthbert	2	0

SPOHR.

Calvary	2	6
Christian's Prayer	1	0
Fall of Babylon	3	0
From the deep I called	0	9
God is my Shepherd	0	9
God, Thou art great (Sol-fa, 6d.)	1	0
How lovely are Thy dwellings fair ...	0	8
Hymn to St. Cecilia	1	0
Jehovah, Lord of Hosts	0	4
Last Judgment (Sol-fa, 1s.)	1	0
Ditto (Choruses only)	0	6
Mass (Five Solo Voices and Double Choir)	2	0

JOHN STAINER.

Crucifixion (Sol-fa, 9d.)	1	6
Daughter of Jairus (Sol-fa, 9d.)	1	6
St. Mary Magdalen (Sol-fa, 1s.)	2	0

C. VILLIERS STANFORD.

	s.	d.
Battle of the Baltic	1	6
Carmen Sæculare	1	6
Communion Service in G	2	6
East to West	1	6
Eden (Dramatic Oratorio)	5	0
Eumenides (Male Voices)	3	0
God is our Hope (Psalm 46)	2	0
Mass in G major	2	6
Revenge (Sol-fa, 9d.)	1	6
Ditto (German Words) Mark 2		
Voyage of Maeldune	2	6

D. STEPHEN.

Laird o' Cockpen (Sol-fa, 6d.)	1	0

STEFAN STOCKER.

Song of the Fates	1	0

SIGISMOND STOJOWSKI.

Springtime	1	0

J. STORER.

Mass of our Lady of Ransom	1	6
Tournament	1	0

E. C. SUCH.

God is our Refuge (Psalm 46)	1	0
Narcissus and Echo (Choruses only, 1s.) ...	3	0

ARTHUR SULLIVAN.

Exhibition Ode	1	0
Golden Legend (Sol-fa, 2s.)	3	6
King Arthur (Incidental Music)	1	6
Te Deum (Festival) (Sol-fa, 1s.)	1	0
Te Deum (Thanksgiving) (Sol-fa, 9d.) ...	1	0

T. W. SURETTE.

Eve of St. Agnes	2	0

W. TAYLOR.

St. John the Baptist ... Paper boards	4	0

A. GORING THOMAS.

Sun-Worshippers (Sol-fa, 9d.)	1	0

D. THOMAS.

Llyn y Fan (Van Lake) (Sol-fa, 1s. 6d.) ...	3	6

E. H. THORNE.

Be merciful unto me	1	0

G. W. TORRANCE.

Revelation	5	0

BERTHOLD TOURS.

Festival Ode	1	0
Home of Titania (Female Voices) (Sol-fa, 6d.)	1	6

FERRIS TOZER.

Balaam and Balak...	2	6
In the Desert & in the Garden (Sol-fa, 1s.)	1	6
King Neptune's Daughter (Female Voices)	1	6
Ditto (ditto) (Sol-fa)	0	6

P. TSCHAÏKOWSKY.

Nature and Love (Female Voices) (Sol-fa, 4d.)	1	0

VAN BREE.

St. Cecilia's Day (Sol-fa, 9d.)	1	0

VERDI.

Ernani (Opera)	3	6
Rigoletto (Ditto)	3	6
La Traviata (Ditto)	3	6
Il Trovatore (Ditto)	3	6
Ditto (Choruses only, Sol-fa) ...	1	0

CHARLES VINCENT.

Little Mermaid (Female Voices)	1	6
Village Queen (Female Voices)	1	6
Ditto (ditto) (Sol-fa)	0	6

A. L. VINGOE.

Magician (Operetta) (Sol-fa, 9d.)	2	0

W. S. VINNING.

Song of the Passion (St. John)	1	6

S. P. WADDINGTON.

John Gilpin (Sol-fa, 8d.)	2	0
Whimland (Operetta) (Sol-fa, 8d.)	2	0

R. WAGNER.

Flying Dutchman (Opera)	3	6
Ditto (Choruses only)	2	0
Ditto Act III.	1	6
Holy Supper of the Apostles (Male Voices)	2	0

R. WAGNER.—*Continued.*

Lohengrin (Opera)...	3	
Ditto Act I.	1	
Ditto Act III.	1	
Ditto (Choruses only, Sol-fa) ...	1	
Tannhæuser (Opera)	3	
Ditto Act II.	2	
Ditto Act III.	1	
Ditto (Choruses only, Sol-fa) ...	1	
T[illegible]	3	
[illegible]		
[illegible]	2	
[illegible]	2	
St. Andrew	2	

ERNEST WALKER.

Hymn to Dionysus	1	
Ode to a Nightingale	1	

R. H. WALTHEW.

Pied Piper of Hamelin	2	

H. W. WAREING.

Queen Summergold (Operetta) (Sol-fa, 6d.)	1	
Ho-Ho, of the Golden Belt (Sol-fa, 6d.)...	1	
Princess Snowflake (Operetta) (Sol-fa, 6d.)	1	
Wreck of the Hesperus	1	6

HENRY WATSON.

In praise of the Divine (Male Voices) ...	2	
Psalm of Thanksgiving	1	

WEBER.

Communion Service in E flat	1	6
Der Freischütz (Opera)	3	6
Ditto (Choruses only, is 6d.)		
Euryanthe (Opera)	3	6
In Constant Order	1	6
Jubilee Cantata	1	0
Mass in E flat (Latin and English)... ...	1	0
Mass in G (ditto)	1	0
Oberon (Opera)	3	6
Preciosa (Opera) (Choruses only, 6d.) ...	1	0
Three Seasons	1	0

S. WESLEY.

Dixit Dominus	1	
Exultate Deo (Sing aloud with gladness)	0	6
In exitu Israel (English or Latin Words)	0	4

S. S. WESLEY.

O Lord, Thou art my God	1	

FLORENCE E. WEST.

Midsummer's Day (Operetta) (Sol-fa, 6d.)...	1	

JOHN E. WEST.

Lord, I have loved the Habitation ...	1	
May-Day Revels (Female V.) (Sol-fa, 4d.)...	1	
Seed-Time and Harvest (Sol-fa, 1s.) ...	2	
Song of Zion	1	
Story of Bethlehem (Sol-fa, 9d.)	1	

A. N. WIGHT.

Minstrel's Curse	1	

C. LEE WILLIAMS.

Festival Hymn (Sol-fa, 3d.)	0	
Gethsemane	2	
Harvest Song of Praise	1	
Last Night at Bethany (Sol-fa, 1s.) ...	2	

A. E. WILSHIRE.

God is our Hope (Psalm 46)	2	

THOMAS WINGHAM.

Mass in D (Regina Cœli)	3	
Te Deum (Latin)	1	

CHAS. WOOD.

Ode to the West Wind	1	

F. C. WOODS.

Greyport Legend (Male V.) (Sol-fa, 6d.) ...	1	
King Harold (Sol-fa, 9d.)	1	
Old May-Day (Female Voices) (Sol-fa, 6d.)	1	

E. M. WOOLLEY.

Captive Soul (Female Voices and Tenor Solo)	1	

D. YOUNG.

Blessed Damozel	1	

Most of the above Works may be had in paper boards at 6d. each extra, or handsomely bound in cloth, with red or gilt edges, at 1s., 1s. 6d., or 2s. each extra.

Manufactured by
GAYLORD BROS. Inc.
Syracuse, N.Y.
Stockton, Calif.

BOSTON UNIVERSITY
1 1719 01117 3996

Date Due

DEC 14 '56
AG 11 '61

MT
55
F05
pt.2